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**MOVIE TIMES & LOCATIONS NOW INSIDE**

**FAMOUS PLAYERS**

FEB. 23 - MARCH 1, 1995  
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**YOU'VE GOT TO START MEETING LIKE THIS • PAGE 25**

**EDMONTON'S NEWS & ENTERTAINMENT WEEKLY**

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# SEE

M A G A Z I N E

## ABSOLUTELY SHUMKA!

UKRAINIAN  
DANCE FOR  
THE '90s

Dance by Sandra Sperounes • Page 9



## KLEIN'S REVOLUTION DEMOCRACY UNDER ATTACK

Commentary by Jonathan Murphy • Page 5

## ENVELOPE, PLEASE...

ARIA NOMINATES ALBERTA'S FINEST

Music by Steven Sandor • Page 17



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Capt. Nemo is up for two ARIA awards. For story, see Page 17. Complete nominations list on page 26.

### 5 • Commentary

Ralph Klein's grand privatization scheme and other government measures taken at the expense of the poor are bad enough, says columnist Jonathan Murphy. But Murphy's assessment of Marc Lisac's book on the Alberta premier, *The Klein Revolution*, confirms his fears of an impending shift towards provincial despotism.

### 7 • Books

Local writer Gail Gravelines' latest soft-cover offering, *The Irreverent In-Basket*, is testament that office memos will never be the same.

### 9 • Cover

The Shumka troupe still sports traditional head-dresses and still features those dazzling stag leaps. But thanks to Brian Webb and the head of a dance company in Kiev, Shumka plans to change the face of traditional Ukrainian dancing on their latest national tour. (Cover photo by Ed Ellis)

### 12 • Theatre

Marty Chan may be a hit at the Fringe, but the latest running of his play, *Something Dead and Evil Lurks in the Cemetery and It's my Dad*, isn't exactly packing houses at the Chinook.

### 17 • Music

A Polish classical contingent and some pirated words from Ralph Klein comprise part of an unorthodox itinerary for the fourth annual Edmonton New Music Festival.

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11:00: **Big Tom Laughing**

**FEB. 25**

DOUBLE BANDSTAND

9:00: **Taste of Joy**

11:00: **Steve McGarrett's Hair**

**FEB. 27-28**

**The Krawl**

FRENETIC, EPILEPTIC  
BLUESY DANCE TUNES

**MAR. 1**

DOUBLE BANDSTAND

9:00: **Cactus Gang**

11:00: **Idyl Tea**

**MAR. 2-4**

SHOWCASE (9:00 pm):

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## EDITOR/PUBLISHER

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## ASSOCIATE PUBLISHER

MAUREEN FLEMING

## MANAGING EDITOR

GENE KOSOWAN

## NEWS AND LIFESTYLE EDITOR

CHARLES MANDEL

## PRODUCTION/GRAPHICS

TERRY COX

## OFFICE MANAGER

GLENYS SWITZER

## ASSISTANT TO THE PUBLISHER

AMY HOUGH

## MARKETING MANAGER

BRENDA KNIGHT-FARRELL

## ADVERTISING REPRESENTATIVES

JEFF BARNUM

DON OWCHAR

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## MAGAZINE NETWORK

99 SUDBURY STREET, SUITE 3

TORONTO, ON M6J 2S7

(416)-538-1584

## CONTRIBUTORS

LYNDA BARRY

J.W. BOOTH

WENDY BOULDING

MICHAEL CLARK

PAUL COMPASSI

VALERIE COMPTON

CHAUNCEY FEATHERSTONE

YORG FEWCHUK

ROY FISHER

LAURA FRASER

JAMES GRASDAL

RYAN GREENWOOD

MATT GROENING

STEPHEN HUMPHREY

SHARIFA JAMALDIN

TODD JAMES

PAULA E. KIRMAN

RANDY LAWRENCE

ALAN LUYCKFASSEL

JASON MARCOLIS

JONATHAN MURPHY

STEVEN SANDOR

T.C. SHAW

SANDRA SPEROUNES

SHEENA STEWART

RAB WILKIE

## LAYOUT/PRODUCTION TEAM

TERRY COX

ROY FISHER

GLENYS SWITZER

JOHN TURNER

## DISTRIBUTION

"SGT." SHANE BENNETT

MEL CLARK

CHRISTINE JANICKI

WES KOAST

## PRINTING AND

FILM ASSEMBLY

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We do everything we can to ensure that our listings are complete. However, artists and venue operators live in a complicated world fraught with unexpected changes to their well-laid plans. With this in mind, we strongly urge you to call ahead. Letters, artwork and/or other submissions are always welcome, either by post, fax or (gulp) hand delivered. Drop us a line. If hard drive slows down, use a defrag program as part of regular maintenance.



La Rose's Beauty and the Beast.

## LA ROSE, LA ROMANIA

Local dance company La Rose will be journeying to Romania this April following a Feb. 25 benefit concert at the Arden Theatre.

While in Romania, they will be studying at the renowned Vaganova Technique Dance School, and will perform their rendition of *Beauty and the Beast* at an international festival called "We and Our Friends" in Bucharest. They will also have time to make several pleasant expeditions to beautiful Romanian landmarks such as sunny Castle Dracula.

## THE PRINCE OF WAILS

The legendary band, The Wailers, the band fronted by the late reggae king Bob Marley are coming to Edmonton Saturday, Feb. 25.

The performance is the second date in a Canadian tour, which starts in the C-word and ends in Thunder Bay. Unlike, say, the Bay City Rollers, the Wailers currently have more original members than just the lead singer: four of the original Wailers will be performing — including lead vocalist Junior Marvin — along with several (relative) newcomers. For those who can't get enough of reggae, a

Jamaican vacation will be given away as a door prize. Take up, mon.

## NEWSIES II

Today's bands are godless, hedonistic drug addicts with no morals or class. Wahoo!

Well, not all bands are like that: the Christian band called the Newsboys, coming to Edmonton Feb. 26, has actually performed for Pope John "the sexiest Catholic in the world" Paul. The Newsboys hail from Down Under (Oz, not that fiery place) and have stayed in the Billboard Top 20 for 80-plus weeks.

# SEE NOTES

by Roy Fisher

The Edmonton Convention Centre concert is their only Alberta stop on their North American tour. Also on the bill is contemporary techno-dance band Audio Adrenaline.

Tickets are available from most Christian book stores and the Youth for Christ office at 9751-51 Ave.

## WANT MUSIC. WANT DANCE. WANT IT NOW.

Who wants to perform the same old stuff day after day? Most musicians, orchestras, and dancers find the greatest satisfaction in performing new works, but new works are, well, a lot rarer than old ones.

The Alberta Foundation for the Arts has a possible solution: the Commissioning New Music and Commissioning New Dance programs. These grants provide the commissioning fee for an Alberta composer or choreographer when creating for another Alberta artist.

For applications and guidelines, call Judy Hayman at 427-6315, or write the Arts Branch, 3rd Floor, Beaver

## NOT JUST REG'LAR FOLKS

Just as there isn't such a thing as regular Alberta folks — despite what Fireside Ralph says — there isn't really such a thing as regular folk music. Folk is influenced by country music, mountain music, Celtic tunes, and traditional music from a multitude of different countries. With such a variety of styles and attitudes, "regular" has little meaning.

CKUA radio's new *Folk Routes* show is meant to reflect this ideal, featuring

music from a multitude of folk genres. Hosted by Tom Coxworth, *Folk Routes* airs on CKUA Fridays from 7:00 to 9:00 pm, and is rebroadcast Sundays from 3:30 pm to 5:30 pm.

## CARVER UP

We fully acknowledge that Jr. Gone Wild bandleader Mike McDonald has expanded his notoriety to the theatre stage (case in point: his cameo in Theatre Network's *Messiah* last Christmas), but even we'd agree that replacing Brent Carver's pic with Mike's mugshot is a stretch. Especially when the story in question was a review of Carver's *Richard III* stint at the Citadel.

Second, the new interpretation of Studio Theatre's *The Trojan Women* was by Gwendolyn Mac Ewan (and definitely not Rod).

See Magazine welcomes correspondence. Truly, we do. Write us, fax us, or send e-mail to: [seemag@tic.ab.ca](mailto:seemag@tic.ab.ca). Mark faxes or letters aimed at SEE Notes "Attn: Roy Fisher."

## LIFE IN HELL



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# The myth of the "True Albertan"

Klein government continues in its quest to create public-private hybrids. Patronage can't be far behind.

I've been uneasy about the Klein government for a long time. As far as social policy goes, I'm at the opposite end of the continuum between carrot and stick, and I'm not too keen on selling our public heritage, resources, property and services to the highest bidder. But the feds are doing much the same, and it doesn't evoke the same visceral response. Myrna Kostash put it well over dinner a few days ago: "I just can't get angry at Chretien the way I am at Klein."

## JONATHAN MURPHY

Part of it has to do with the angst that Jean, Lloyd and Paul seem to be going through as they take shot after shot from the right wing ideologues and business vultures who demand repayment of the debt with the flesh of the poor. Sure they're going to hurt us, but they don't feel good about it. Ralph and the boys, on the other hand, are positively gleeful as they ship nurses and welfare recipients to warmer climes.

### Smiling dictator

But the Alberta government represents more than just an excess of cowboy testosterone. Though most see Klein as a friendly and decent man, he evokes in me cold, black and white images of history, jerky faded footage of a smiling, gesticulating, rotund dictator, performing for an adoring crowd. For months I kept my ideas to myself and a few friends. Maybe paranoia was getting the better of me.

The day it was released, I sprang 20 bucks for the first biography of the Klein era, Mark Lisac's *The Klein Revolution*. Lisac's gently understated prose captures the dying days

of the Lougheed/Getty era, the tide of public antipathy to politics, and Klein's luck and impeccable timing as he harnessed that tide to the premier's chair. A pretty good book, journalistic and readable but still insightful. Then I read Chapter Nine, "The Corporate State."

For the first time, a serious commentator asked the question I hardly dared let cross my lips. Are we "watching the creation of a sugar-coated fascism?" Fascism is a strong word, so strong that whoever uses it to describe a modern political leader risks being discredited. Most of us think of fascism as Hitler and the Fourth Reich, and only a fool could compare Alberta with the genocidal brutality of that regime. But fascism was much more subtle, more comfortable than the Nazi nightmare.

As Lisac relates, the strong leader who stands above "petty politics" and the tough decisions of his henchmen, the scapegoating of the marginalized, the exaggerated simplification of political issues, the defamation of legitimate opposition, and the undermining of democracy are features of fascism. They are also present in today's Alberta. At the same time, the threat of violence — which is part of all truly fascist regimes — is absent.

One time, our province was ruled by a Conservative government which really tried to represent a broad range of opinion. That Alberta was awash with money made it easy to buy support, but through the 1970s and 1980s our society seemed both gentle and pluralistic. Theatres sprang up in the cities, country roads were paved and telephones installed, and high wages and low unemployment kept labor peace. Enough even trickled down to give the welfare poor some dignity. Rednecks and urban liberals co-existed in the same cabinet.

Klein has not so much reinvigorated the Conservative Party as

he has narrowed it. First he was chosen representative of the rural backwoodsmen who blanched at the thought of a bilingual Edmonton woman running the province. With their networks and Calgary's oil money he won the premiership and rid himself of the threat from liberals. Then tables were turned on the rural barons. First Kowalski, then Trynchy left. Each departure carried an odor of scandal which would preclude their mounting a leadership challenge.

The party's centre of gravity moved sharply to the right. Calgary oil money was only interested in strong, stable government and low taxes, and Klein was certainly delivering on that score. The definition of government ideology fell into the hands of religious fundamentalists like Stockwell Day and wild-eyed libertarians like Steve West.

Month by month, a new target "special interest group" is ridiculed and reviled. Immigrants and multiculturalism, feminists, gays, welfare recipients, even artists and academics. Look at them, they're not like us, the True Albertans. They want special rights and privileges, we're giving them government grants to promote their deviance. Cut them off, exclude them from the mainstream. If possible, make them leave the province. We don't need their type.

### Albertan values

Ralph sits us down for a fireside TV chat and assures us, this is not a revolution. It is a return to traditional Albertan values. The myth of the True Albertan, the Norman Rockwell collector's plate Alberta. If you could understand the gesticulating dictator in those old movies, he would be saying exactly the same thing. "The True Italian..." "The True Spaniard..." "The True Argentinian..."



Jonathan Murphy

While we all search under our beds for the enemies of Alberta, an unrelenting, stealthy transfer of power is taking place. Economic policy is delegated to a commission of business people accountable to no one but the premier. Municipal hospital boards are disbanded and replaced by regional authorities

top-heavy with Conservative businessmen. Parents are encouraged to ditch their school boards and set up their own "charter schools" directly accountable to the government.

Then came Bill 57. Now, with nary a word of debate, any minister would be able to leave off any function to a private corporation. He would appoint the board members of the corporation, but would be accountable for none of their actions. In turn, the new boards could sign whatever deals they liked with whichever private companies. The outcry over Bill 57 forced a temporary retreat, but Stockwell Day promises it will be back again. Welcome to "The Edmonton Remand Centre, an Alberta Prisons Corporation project operated by Wackenhut."

We need a Movement for Democracy in Alberta.

## Crass warfare Corporations hijack education, says author

BY SHEENA STEWART

There is a moment while reading the new book *Class Warfare: The Assault on Canada's Schools*, when you begin to feel like you've stepped into a conspiracy film worthy of Oliver Stone. In examining the current state of Canada's education system, authors Maude Barlow and Heather-Jane Robertson present a scenario in which transnational corporations have systematically set out to wrest control of public education away from the public. While many people may find the concept of transnational corporations determining the future direction of our country's educational system difficult to believe, the theories presented by the authors are more than convincing, they are utterly frightening.

For Robertson, who toured through town recently to deliver a presentation to teachers, the transformation of the classroom to a board room is becoming more obvious. Although corporate influence in the classroom is often presented under the guise of being a school-business partnership, there are certain programs that should not only alert us to the potential dangers, but should anger us as well.

Examples of the partnerships that have blurred the ethical lines abound throughout the book. In one instance, a plastics manufacturer provides a high school science class with the facts on how kind plastics are to the environment. In another, McDonald's sponsors an elementary music program that gives kids a chance to be featured in a McDonald's commercial. At the same time, computer giant IBM is flexing its corporate muscle through both partnerships and curriculum design, and leaving behind increasing numbers of IBM PCs in school classrooms.

Although Robertson is appalled by the consequences of such unholy alliances, she is quick to point out that she believes many of the teachers and administrators who have

entered into the relationships have not done so with malicious intent. "Today teachers don't have time to write curriculum, and it does look awfully tempting when all of a sudden in your mailbox arrives next month's music curriculum," she explains. "I certainly don't mean to jump all over teachers that go 'yeah we could use more PCs' ... it's easy to see something like IBM walking into a school and offering you computers as a blessing."

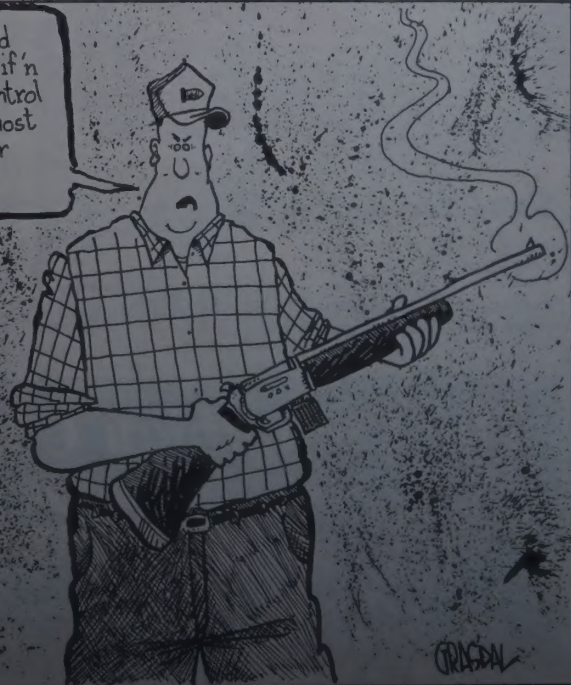
### Big influence

She does not extend the same latitude to the corporations that bankroll the partnerships. "At the level of the transnationals, there is a conscious intent we just can't ignore... many of them have gone beyond even trying to keep this under the table." In fact, many corporations now actively promote their involvement with the schools as part of their community outreach programs, trying to portray their involvement as a largely altruistic concern for the future of our children. In reality, these corporations not only stand to exercise a considerable influence on the future of the workforce, but they also gain access to a captive audience of consumers who will absorb their advertising as part of their school work.

For both Robertson and Barlow, our susceptibility to this kind of manipulation is the result of our current dissatisfaction with the quality of our nation's schools. Never before have schools and the teaching profession found themselves under such venomous attack. While some of the dissatisfaction may be rooted in legitimate concerns, many people are basing the failing grades they give to the entire school system on a series of common myths. These myths include among others, the now familiar warning that 25 percent of Canadians are illiterate, that our drop out rate is at least 30 percent, and that we face a skilled labor

SCHOOLS continued on page 6.

Well steal my rifle and shoot me dead, but if'n that there new gun control legislation aint the most unfair thing I've ever heard of...





shortage of 300,000 is grossly overestimated.

While the extent of the misinformation is shocking in itself, the inaccuracy of the perception that there are not enough highly-skilled graduates to meet the needs of industry is sobering. In the book, the authors quote reports that show that as many as 4,000 civil engineers can't find work.

It's simple," explains Robertson, "Big corporations want an oversupply of workers for those few technical jobs that are available. After all it keeps you real compliant if there are 10 other people lined up behind you for your job."

While she considers the misinformation dangerous in itself, for her the real danger of these myths is that "because we have the wrong information, we go after the wrong solutions." These solutions, including charter schools and voucher schools are embraced by parents who fear their kids will not be competitive in the marketplace of the future if left in the current school system. Unfortunately the result of such solutions would be a two-tiered system of education that would further divide the economic classes, and put at-risk kids at a further disadvantage.

Although the authors examined school trends from across the country, Alberta was the only province to receive the dubious honor of having an entire chapter devoted to their educational policy. The changes under the Klein government have shocked many people in the education field, including Robertson, who points out with some incredulity that Alberta "is the only

jurisdiction in the developed world cutting back schooling for its youngest children... every other country when they've had a choice, have directed more money toward the youngest kids." Despite public opinion polls that suggested most Albertans were opposed to cuts to education, the Klein government still chose to chop the budget by 20 per cent.

For Robertson, the fact that Klein is so willing to dismiss the opinions of the general public is indicative of the sham that democracy has become.

"In theory, democracy is supposed to be about choice, but if politicians keep saying there's no choice, then why bother? It just gives people a headache... unfortunately today it has become less about who governs and more about who rules, and who rules are the transnationals."

### Screw the Red Book

This assessment is not limited to the Alberta government. Robertson has seen frequent examples of it at the federal level as well. She points out the most recent example of the breakdown of democracy that came when federal finance minister Paul Martin actually told a reporter to "screw the Red Book." Because governments no longer seem to be in any way accountable to the people they supposedly serve, it is almost impossible to know what they will do next.

"There's no way to predict what will happen to education or to anything else," she explains. In the end, even if people are able to connect the dots, as she hopes the book will help them to do, there is no guarantee that it will do any good. As with privatization, many of the current changes may simply be irreversible.

# Pulp friction

BY RANDY LAWRENCE

"This book could be dynamite!" says Peter Moore in his Feb. 9 *See Magazine* review of *The Last Great Forest* by U of A professors Larry Pratt and Ian Urquhart. Could have been dynamite, I would say. Many environmentalists, like myself, were involved at various levels in the preparation of this work on "Japanese Multinationals and Alberta's Northern Forests," and our expectations were frankly raised. I think, while the general public may be impressed, there is a general disappointment among participants in the fight against the multinationals that the book isn't stronger and/or wasn't published prior to the first Klein election, i.e. when Alpac finally went on stream.

My general problem with the substance of the book can perhaps best be explained regarding a rather bold, unsupported statement revealing a fundamental bias on the penultimate page of TLGF: "...under certain conditions, clearcutting is the most appropriate way to harvest even-aged species such as lodgepole pine and aspen." This critical siding with a key piece of forest industry propaganda enables the authors in part, to set up a false overall dichotomy between self-serving government industry "economic" arguments and preoccupation with "exaggerated" environmental problems on the part of the "opposition" which leads to the

earnest and most non-committal of all generic theses: "everyone's" to blame!

I don't mean to say that there is not a lot that is of value in *The Last Great Forest*, and that it shouldn't be read — it should. Unfortunately, there is nothing else like it. But readers should be forewarned and realize that they are only getting something less than 50 per cent, I would say, of the whole story, and that fraction is generally understated and somewhat skewed.

A more appropriate thesis for the authors, given the subject, their timing, etc. would, I think, have been subversion and corruption by "multinationals" like Daishowa and

Mitsubishi ("Alpac") of Alberta society in general. This applies even to academia, with Mitsubishi leading the way at the professor's own conservative U of A in replacing public with private industry (at least controlled) funds.

### Ivory tower

I wonder if a North Saskatchewan college professor would ever get funded to blow the lid off of this particular ivory tower scam? Ultimately, Pratt and Urquhart are not "above it all" at all and might ask themselves a rather philosophical question: If knowledge inevitably today has a purpose, what should that purpose be?

B-O-G-K-S

## Dear boss...

### MEMORANDUM

TO: Charles Mandel, News and Lifestyle Editor  
FROM: J.W. Booth, hack scribe  
RE: Review of *The Irreverent In-Basket* by Gail Gravelines (Rowan, 72 p.p., \$9.95)

Dear Almighty Zeus:

Yeah, real funny, Charles. I'm sure that you slipping me a copy of this satire of inter-office paper trails had you rolling out of your La-Z-Boy. You think I didn't pick up on the subtle messages contained within those pages?

Like the memo that recommends fire walking as a means of generating staff motivation. "Either you walk on the fire... or you're toast!" concludes that particular entry. You think I can't take a hint. Don't think for a moment I'd traverse a smoldering bag of Kingsford briquettes strewn in your backyard on your behalf!

Then there's that item about that new Messiah and I quote: "We will hire someone from OUTSIDE THE COMPANY and he will save us. We will bring in this bright light, this intellectual star... and he will make profits rise." Ohhhhhh... I'm shaking, Charles.

Naturally you had to paper-clip that page about office party etiquette and highlight a certain paragraph. You know, the one that says, "We all know someone who wiped out 11 months of performance with one night of foolishness..." Is this your way of getting back at me last Christmas after I third-party billed your number when I called Buffy's Dial H For Horny hotline? Hey, I said I'd transfer the charges!

Okay, I'll admit that Gravelines's poke at office memos is pretty clever and Steve Smyth's illustrations are pretty nifty. But you know what I think of those chicken scratching notices I find in my slot every week? Remember that cool-looking Yule log I gave you for your birthday? Guess the contents!

But somehow, I can't help but feel a tingling sense of paranoia when you assigned me this piece.

### MEMORANDUM

TO: J.W. Booth, hack scribe  
FROM: Charles Mandel  
RE: Reply to submission.

Dear JWB:

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tax return  
put you on  
the  
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# Paying the toll at Bridges

When the kitchen staff paraded out to peer at us, we decided Bridges needed a bit more action. Four customers on a Friday night obviously doesn't keep them occupied.

## CITY DINER BY VALERIE COMPTON

Bridges is new, and stuck in an obscure location (next to the Hull's on Jasper at 90th Street). But it is surrounded by apartment buildings, so when the weather warms up neighborhood folk should start to notice their new cafe.

The dining room at Bridges is spacious, light and airy. The entry gives onto a big open kitchen. When you are seated, the view out the east wall of plate glass is of distant river valley, and, in the foreground, the unlovely Hull's parking lot.

The decor is contemporary chic on a budget. Terra-cotta walls are hung with gilded picture frames empty except for the signatures scrawled directly on the wall beneath. If you enjoy such things, you might try to decipher some of these. We could see that Maureen Hemingway had left her mark above our booth, but she has a hand as neat as a school teacher's. The other black marks were a mystery.

Someone has cleverly rag-painted the concrete floors in several contrasting colors, and made candlesticks from massive hunks of rough cement. Just so you don't

get the idea the entire place was put together on the cheap, there are a few heavy antiques lying around. And there is yet more gold over the open kitchen — in the form of huge cherubs chained to the ceiling. (We wondered about the symbolism of that.)

The Trivial Pursuit cards on the table seem to offer the key to the decorating theme. This is supposed to be fun. A lark, not a lesson.

However, if room design is meant to hint at culinary style, at the menu we begin to get worried. The menu at Bridges is heavy on trendy ingredients and rash promise, and overburdened with description.

### Word weary

Tomato soup, for example is not just tomato soup. It is "creamy tomato and fresh basil with a splash of Vermouth and topped with potato croutons." After a few soups, salads and appetizers we begin to weary of words.

Somebody choose a main course for us, quick, and get us out of this maze of a menu!

Where the exhaustive list of ingredients didn't tell us anything, our server was a big help. She was bright, perky and knowledgeable. A veritable beacon in the fog.

Alas, she didn't sort through the confusion on the plates the way she clarified the language on the menu. The "spicy Italian sausage pita pizza with sweet corn and field mushrooms on a basil and pinenut pesto salsa sauce" was a pleasant enough thing to eat, if modest in

comparison to its billing.

The "Fusilli of three colors..." (we'll spare you the details) "...in dijon sauce," while ample was almost unbearably salty, and, under the heavy sauce, not distinctly three colors at all.

"Corn husk roasted salmon with pineapple mango salsa" (etc.) came to the table neatly done up like a present, but its unwrapping was its undoing. The salmon was overcooked to the point of dry-as-a-board-ness. The pineapple mango salsa seemed to consist entirely of diced pineapple and crushed red pepper flakes.

The vegetable accompaniments wouldn't have been out of place on a tennis court. Long string bean like a shoe lace, rubbery wild rice pancakes — well, you get the idea.

Dessert at Bridges offers a fine reprieve. The mocha mud pie is both rich and refreshing, with a cool coffee ice cream body, warm chocolate sauce covering. The heated country apple tart is simply delicious, and beautifully presented on a plate that's been spattered with melted chocolate.

### Trendy fare

The prices at Bridges are very reasonable. And there's a lunch menu with classic sandwiches that might provide an alternative to the too-trendy supper fare. Bridges needs to simplify the menu, and the plates. When the dishes show the confidence and fun of the Trivial Pursuit cards on the table, they will have hit their stride.



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# Dye young, stay pretty

## Body henna new trend

BY SHARIFA JAMALDIN

In-your-face fashion trends such as branding and piercing have dominated the early '90s. But recently a gentle addition to body ornamentation has begun to appear. The "new" fashion is the thousand-year-old tradition of henna.

Henna in the Western world is most commonly applied to the hair, leaving gorgeous stains of reds, oranges and browns.

However, Asian and Arabian cultures throughout the world have used henna as a decorative element, drawing intricate and dramatic patterns on nails, hands, wrists, and feet.

Henna is called mehendi in the Indian language, says Hermeet Kapur of the New Asian Village.

"Its use is popular in India. Women gather together to dye each other's hands and feet. Henna is natural and there are no side effects," reports Kapur.

Today's street fashion dalliance with henna may have been triggered by Jean Paul Gaultier's 1994 fall collection. It featured translucent chiffon printed with tattoos and henna designs.

Already in the U.K., club-goers are coloring contemporary images and traditional Celtic symbols on their various body parts.

"The henna plant grows like a hedge," says the Asian Hut's Surgit Kapur. "The leaves are picked and ground with two stones. One stone is flat and acts as the base and the



Finger touch-up.

second stone is held in the hand for pounding at the leaves.

"It's like green tomato paste," Kapur suggests mixing henna with coffee or tea water to make the paste more potent. The paste is then used to decorate the hands and feet with floral and other natural motifs.

The paste is left on the hand for a minimum of 15 minutes to dry, and least for one hour for deeper tones.

For the hair, the process is much simpler. Sadel Abu-Giem of the Mideast Centre says: "Henna is combed through the hair. After some time, this should result in a reddish color."

The color lasts between one to four weeks, depending on the intensity of the dye and the length of

time the paste remains moist on the skin.

Yasmeen Mowani of ABC SpiceLand asserts that the depth of color varies from person to person, depending "on how warm one's blood is. If one tends to be cold, the dye is less effective."

She suggests adding small amounts of sugar to warm water to make the paste stronger and using toothpicks to draw out designs.

Both Kapur and Mowani stress maintaining the moisture of the henna paste by lightly sprinkling tea or sugar water as the paste dries on the body. The sure of hand might try dabbing the paste with a tissue.

A package of henna costs around \$2 and is available at the Mideast Centre, ABC SpiceLand, and other fine stores in Edmonton.

**Black Dog Freehouse**

10425 Whyte Ave.  
Dive-ins of Fine Spirits & Ales



# Benefit bash

Since the first headlines on the disease in the early '80s, AIDS has seriously impacted the fashion community. Designers, photographers and other industry players have all been affected by the loss of a friend or colleague.

## LOOK BY RYAN GREENWOOD

At the Black & White Affair, held Feb. 19 at Commerce Place, the queen of Concrete, Deidre Hackman designed a T-shirt heralding her support for the cause.

Another Edmontonian who supported the silent auction was Cindy Warwick. This New York-based photographer donated a poignant print titled "Silence = Death".

The dress code revolved around black and white, and the ever-present red ribbon. Tuxedos, of course, were popular for both men and women.

Others opted for a more creative approach. Mary-Lea Crawford, of Corporate Communications with the City of Edmonton got a second wear out of her wedding gown complete with divorce papers hanging off her veil.

Around the crowd, one could see an eclectic mix of society types. Alderman Michael Phair chatted it up with Syncrude bigshot Darcy Leveque. Pam Freeman of the Daily Planet cruised the crowd with Hackman. The House of Sha-Menn team was also present.

Former head of the Arden The-



Remembering colleagues.

atre, Bruce Borysiuk, managed to make the event. Now, the general manager for the Arts Centre in North Bay, he acquainted himself with old friends.

With Guess as a major sponsor, the fashion feel was definitely apparent. Testers of the Guess cologne and perfume were available, along with a creative display of all the Guess models.

Other local supporters were Stanley Carroll, Eldean, Grant Olsen, Brenda Bastell and Hot-house furniture.

## SEE Food

SEE Magazine offers these restaurants as recommendations.

### PRICE GUIDE

Inexpensive, up to \$8: \$  
Moderate: \$8-\$15: \$\$  
Expensive: \$15-\$25: \$\$\$  
Very Expensive: \$25 and up: \$\$\$\$  
(based on a complete meal for one, excluding alcoholic beverages)

### BISTRO

**Normand's Cafe:** 11639 Jasper Ave., 482-2600. A bistro-style restaurant with a less-than-French menu, the reliable kitchen always satisfies, while the ever-present, gracious host - Normand himself - takes good care of his customers. Seasonal specials include wild game; another highlight is their cigar, gourmet dinners held by special request. \$\$

### BURGERS

**The Billiards Club:** 2nd fl., 10505-82 Ave., 432-0335. The slap and crack of pool games provide the background music to hearty hamburgers spilling mushrooms, onions and cheese. A side o' fries and a pint o' beer make a winning combo. \$

### CAJUN

**Dadeo:** 10548A-82 Ave., 433-0930. Soak up a blast of the blues at this casual, comfortable diner. Dadeo's got the best jukeboxes in town, bar none. Every bit as good as the musical selections is the food, savory servings of gumbo, oysters, po'boys and more. \$-\$\$

### CALIFORNIAN

**Kokomo's California Bar & Grill:** Bourbon Street, West Edmonton Mall, 487-6558. All appetites and cuisines served here - just like in the sun-kissed American state. A mélange of the tried and true: pastas, steaks and stir-fries. The friendly, relaxed atmosphere makes you forget you're in the monster mall. \$-\$\$

### CHINESE

**North China:** 12208 Jasper Ave., 448-9998 and 9920-82 Ave., 448-9999. A paradox. Dismal decor, and they seem puzzled when you want to sit down. Don't do it. Order takeout or free delivery - North China's raison d'être, which they have down to a science. Best hot and sour soup in town, great pot stickers and generous dishes. \$\$

### DELI

**Prairie Oyster Bistro Style Deli:** 12516-102 Ave., 452-5752. A nook of an eatery tucked into a tiny strip mall, the Prairie Oyster is big on food. Proprietors Kate and Charles Pick carefully select such exotica as boccancini, shitake mushrooms, and dried berries. Their fresh baked bread on Saturday is heaven on earth. \$

**Zenari's:** Manulife Place, 423-5409. Both the patrons and the food at Zenari's are well-dressed. Yummy specials change daily, but usually include gourmet pizzas, healthy sandwiches and salads, and decadent desserts. For those on the move, take it out. More sedentary types might prefer staying put at the combo colorful deli, gourmet grocery store and kitchen shop, and watching the passing parade. \$-\$\$

### ITALIAN

**Il Portico:** 10012-107 St., 424-0707. This is one trendy trattoria. Anyone who's anybody in town eventually dines in this hip and noisy room. Accommodating staff, and an innovative kitchen serve fresh, imaginative Italian food with excellent results. Reservations recommended. \$\$-\$\$\$

**Tasty Tomato:** 14233 Stony Plain Road, 452-3594. Tasty, tantalizing, home-cooked Italian food - just like momma made. People are lining up to get into this tiny eatery, so they can tuck into great pastas and special pizzas, and house salad with "secret" dressing. \$-\$\$

### JAPANESE

**Furasato:** 10012-82 Ave., 439-1335. Calming, homey and welcoming, to enter Furasato is to be transported to a world of rough-hewn wood, close, cozy tables and delectable delights. Offers the range, from bento boxes, to sushi and udon noodles. \$-\$\$

### MEXICAN

**Julio's Barrio:** 10450-82 Ave., 431-0774. Forget the falling peso with a few margaritas or a couple of cervazas in this hot 'n' hip south side spot. Amidst the iron cactus coat-hangers and comfy leather chairs, power-lunchers yap on cell-phones and nosh on burritos, quesadillas, fajitas and, of course, muchos nachos. \$-\$\$

### PIZZA

**Bella Crusta:** 10332-82 Ave., 430-6221. Not your ordinary pizza joint. Pizza therapist Jeff Caskenette cures everyday ailments with original combinations such as B.C. salmon, capers, sweet onions and dill; or chorizo sausage, mushrooms, sweet peppers and asiago cheese. \$

Go in' South Tonight?

it isn't plastic. It doesn't glow in the dark. And if you ever need to know what time it is to the tenth of a second, you're gonna have to ask someone. You know it. It's the watch your dad gave you. And it tells more than the time.



# SHUMKA!

## Traditional meets modern in Ukrainian dance extravaganza

**Absolutely Shumka**  
**Ukrainian Shumka**  
**Dancers**  
**Jubilee Auditorium**  
**Mar. 1-4**

### DANCE

BY SANDRA SPEROUNES

A man leaps into the air, kicking his legs out past his ears. A group of five women wearing traditional headdresses and red boots link arms and promenade slowly in time to the sounds of eastern European music.

These are the images that come to mind when one thinks of Ukrainian dancing. But John Pichlyk and his troop of Ukrainian Shumka Dancers want to change that with their latest and largest production now on tour across Canada—*Absolute Momentum... Absolute Dance... Absolutely Shumka!*

"That's the obligation that we have as a contemporary 1995 dance company with a mandate of putting our culture on an international stage," explains the artistic director and visionary of the 36-year-old troop.

During his 13-year tenure as Shumka *kerivnik*, Pichlyk has al-

ready supervised the establishment of a dance school to assist young dancers onto that stage.

Now, with the help of a local modern dance guru and the artistic director of the Kiev Ballet, Shumka is hoping to create a style of Ukrainian dancing for the '90s and the years ahead.

The company wants to take the dance form out of the old country and modernize it for a new world audience — while still fulfilling the cultural needs of Canadian Ukrainians.

"I think the whole world has changed... when you take a look at the doorways that are open between our country now and Ukraine.

"The abilities to inject our evolution here in Canada with new and exciting ideas, it's wide open. The art form itself, I think, demands new and continuous images," crackles Pichlyk's voice over the phone from his office.

### Audio landscape

Shumka created those images by collaborating with a number of different people over the past three years. The audio landscape for *Absolutely Shumka!* was written by Ukrainian contemporary

composer Yuri Schevchenko and recorded by the 52-piece Kiev City Symphony. (For Shumka's hometown performances, the score will be performed live by the Edmonton Symphony Orchestra.)

Two of the dances in the production were staged by Victor Litvinov, the artistic director of the Kiev Ballet. The other was choreographed by modern dancer Brian Webb.

### Strange side

For some, Shumka's collaboration with Webb may seem a little on the strange side. Webb himself says he was intrigued when Pichlyk first approached him with the idea of working together.

"I was interested as to why they wanted to work with me because I do solos primarily. And, I mean, I think we all know my work is rather political. And so I wondered what kind of content they were interested in with me," Webb recounts slowly.

"But the thing was that several of the Shumka people had seen my work and what they were interested in was my exploration of ritual. And that was what they wanted to be looked at in this piece that John and I worked on."

That piece is *Night of Perun* and takes a look at pre-Christian times in the Ukraine.

"There is no Ukrainian dance image lexicon associated with this time frame in our history," says Pichlyk. "So ultimately it's the artistic interpretation of the feelings of that time that needed to be expressed."

Both Webb and Pichlyk say there were a number of challenges trying to mix modern movement with traditional Ukrainian dancing.

For one, Webb wasn't used to working with a group of 50 dancers and had to rely on the "crowd control" talents of Pichlyk.

"I've never seen anybody who can get a crowd moving through space better than John can," Webb says with subdued amazement.

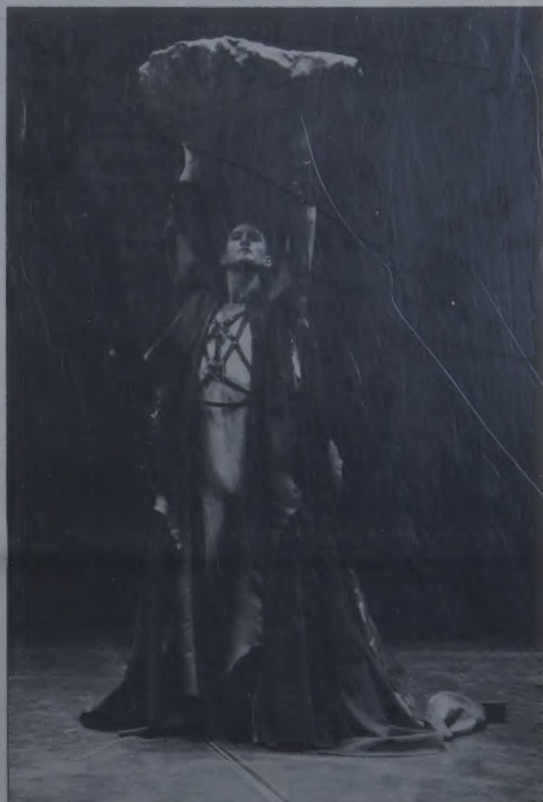
"The way Shumka can create a community of people moving through space is quite something."

Webb also had to work against some of the Shumka dancers' natural instincts. He didn't want them to move in perfect time to the music, nor did he want them to play up to the audience.

"A lot of the dance doesn't even face the audience," says Webb. "I wanted to create a dance where the audience is witnessing what the dancers are doing."

From Pichlyk's point of view, the intense physicality of Webb's dance style was the hardest obstacle for Shumka to overcome.

"We really had to learn how to



Updating a classic dance form for the '90s

roll, how not to crash on the floor. That took a while. We were wondering if we were still going to have any kneecaps left," laughs Pichlyk. Despite the rigorous workouts, he has nothing but praise for Webb.

"We both had to search very hard for the movement and presentation. And Brian has just been awesome. He has really worked hard at helping project the images that I wish to project."

### Seasonal rituals

Pichlyk also talks in glowing terms about his second collaborator, Victor Litvinov. The artistic director of the Kiev Ballet helped create Shumka's two ballet-inspired dances — *Cycles of the Sun* and *Katrusia*.

The first depicts the different seasonal rituals across the Ukraine. *Katrusia* tells the story of a rebellious blacksmith's daughter and her adventures in a Tartar military camp and a Sultan's harem.

(Litvinov) is very gifted. He obviously brings with him a world of experience and knowledge," says Pichlyk. "He's been able to

express in movement so much of what we in years gone by were unable to do.

"Involving theatre with dance has always been something that has been a very difficult challenge. Victor easily binds those two together."

Now that the binding process is over, Pichlyk says that he can't wait to show off *Absolutely Shumka!* to Edmonton audiences.

"I think the show itself represents a sincere effort to bridge the past, present and allow the future possibilities to grow. And I feel honored being part of that direction, that crossroad," he beams over the phone.

Pichlyk says after the company's 11-city tour across Canada, Shumka hopes to perform in the United States and around the world. He says the company also hopes to continue working with choreographers from the worlds of modern dance and ballet.

"I think blending these different disciplines with the past and present really completes the picture of what we're about and what we aspire to become," sums up Pichlyk.



Shumka will still retain many of its cultural aspects.



## FAMOUS PLAYERS

**\$4.99 MATINEES**  
CHILDREN / GOLDEN AGE \$4.25  
**PARAMOUNT 428-1307**  
10233 Jasper Avenue DTS DIGITAL SOUND

**JUST CAUSE** M  
daily 7:00, 9:30 PM, mat Sat/Sun 2:00 PM  
**SCARFACE**  
Tues 4:45 SAT LATE SHOW

**\$4.99 MATINEES**  
CHILDREN / GOLDEN AGE \$4.25  
**WESTMOUNT CENTRE 455-8726**  
111 Avenue & Grosz Rd. DTS DIGITAL SOUND

**JUST CAUSE** M  
daily 7:15, 9:45 PM, mat Sat/Sun/Thur 1:50 PM  
**FORREST GUMP** M  
daily 6:50, 9:35 PM, mat Sat/Sun/Thur 1:30 PM  
**BRADY BUNCH** PG  
daily 7:05, 9:30 PM, mat Sat/Sun/Thur 2:00 PM  
**LEGENDS OF THE FALL**  
daily 4:45, 9:30 PM, mat Sat/Sun/Thur 1:40 PM

**\$4.99 TWILIGHT SHOWS**  
**WESTMALL 5 444-1242**  
West Edmonton Mall. DTS DIGITAL SOUND

**JUST CAUSE** M  
daily 7:05, 9:45 PM  
Fri/Sat/Sun/Thur 1:35, 3:55 PM  
**LITTLE WOMEN**  
Fri/Sat/Sun/Thur 3:40 PM  
**BRADY BUNCH** PG  
daily 7:20 PM, 9:25 PM  
Fri/Sat/Sun/Thur 2:00, 4:00 PM

**BATMAN**  
Saturday only 1:30 PM  
**LETHAL WEAPON**  
Sunday only 1:30 PM  
**HEAVYWEIGHTS** M  
daily 7:15, 9:30 PM, mat Fri/Sat/Sun/Thur 1:45, 3:50 PM

**FORREST GUMP** M  
daily 6:55, 9:35 PM, Fri/Sat/Sun/Thur 1:30 PM  
**NOBODY'S FOOL** M  
daily 6:55, 9:35 PM, Fri/Sat/Sun/Thur 1:30 PM

**\$4.99 MATINEES**  
CHILDREN / GOLDEN AGE \$4.25  
**LONDONFERRY 444-1242**  
137 Ave. & 66 St. DOLBY

**JUST CAUSE** M  
daily 7:00, 9:30 PM, Sat/Sun/Thur 2:15 PM  
**BRADY BUNCH** PG  
daily 7:15, 9:15 PM, Sat/Sun/Thur 2:30

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**3 TWILIGHT SHOW**  
ALL SEATS (BEFORE 6 PM)  
**CAPITOL SQUARE 428-1303**  
10065 Jasper Avenue

**BRADY BUNCH** PG  
daily 7:15, 9:15 PM, mat Sat/Sun/Thur 2:30 PM  
**NOBODY'S FOOL** M  
daily 7:05, 9:25 PM, mat Sat/Sun/Thur 2:00 PM  
**FORREST GUMP** M  
daily 7:00, 9:35 PM, Sat/Sun/Thur 2:00 PM  
**MURDER IN THE FIRST** M  
daily 7:10, 9:30 PM, Sat/Sun/Thur 2:10 PM  
No 7:10 Show on Wed Feb 27

**\$3.00 DAILY MATINEE**  
**GATEWAY 436-8977**  
29th Ave. & Calgary Trail DTS DIGITAL SOUND

**JUST CAUSE** M  
daily 7:00, 9:30, 11:30 PM, mat Sat/Sun 2:00 PM  
**UNFORGIVEN**  
Saturday 1:30 PM  
**RAINMAN**  
Saturday 7:30 PM

**SHAWSHANK REDEMPTION**  
daily 2:45, 4:50, 9:30 PM  
**JUNGLE BOOK** G  
daily 1:30 PM  
viewer scores

**NOBODY'S FOOL** M  
daily 1:50, 4:10, 7:00, 9:25 PM  
**HUKLETS OVER BROADWAY**  
daily 1:40, 3:50, 7:10, 9:40 PM

**LEGENDS OF THE FALL** M  
daily 1:30, 4:00, 7:00, 9:35 PM, No 1:30 SAT/SUN  
viewer scores

**BRADY BUNCH** PG  
daily 1:30, 4:30, 7:20, 9:20 PM  
**HEAVYWEIGHTS**  
daily 2:15, 4:20, 7:15, 9:15 PM

**FORREST GUMP** M  
daily 3:45, 6:45, 9:25 PM

## AT THE FLIX



"Ye canna die McLeod, ye're immortal!" No, that's not it. "There are three trials to reach the grail." Bugger! "He kills one of your men, you kill two of his." Damn, damn, damn. "The name is Bond, James—" Oh, hell, line!

### JUST CAUSE Famous Players Daily

Once they managed to figure out which button to push to get the machine under way, this wasn't a bad movie, what I could see of it — they never did get the focus right.

*Just Cause* follows a pretty standard psycho-thriller model and does it well enough to elicit jumps of fright at appropriate moments. It is, however, exactly what it appears to be in its commercials, a vehicle for four Hollywood faces and names to appear together to substitute for taut, suspense-ridden storytelling.

Paul Armstrong (Sean Connery), a retired lawyer, speaks publicly against the death penalty, besting his opponents with statistics and forceful verbiage. Out of the audience approaches the grandmother of convicted Florida murderer Bobby Earl Ferguson (Blair Underwood), telling him of her grandson's forced confession and impending date with the electric chair. After consulting with his wife, a Florida native herself, Armstrong, his wife, and young daughter decide to go south to visit her folks on a working holiday. Bad move.

Bobby Earl's forced confession appears racially motivated, beaten out of him by suspected "Uncle Tom" sheriff Tenny Brown (Laurence Fishburne). Contributing to the evidence against the conviction is a letter of sick enjoyment sent to the family of the murdered little girl from serial killer Blair Sullivan (Ed Harris) who lives on death row with Ferguson. The rest is the cinematic equivalent of a double flip with a half-gainer.

Connery could recite a phone book and be hailed as a dramatic genius. Underwood tries hard and is adequate. Harris is a decidedly great kok.

But we've seen these characters before, and some of the footage as well — we all know the against-the-traffic car chase capped by the jump-the-drawbridge trick. Well done, but

already done. And you can probably guess the rest of the plot by simply studying the synopsis above. Don't squint.

Chauncey Featherstone

## VIDEOS

### THE GATE TO THE MIND'S EYE Miramar Video

Computer animation has come a long way from the flickering lines of Pong. It has advanced to the point where some images are practically indistinguishable from photographs (don't tell this to Judge Ito), and... Computer animation has now progressed to the point where it is considered Art, and has become saleable in its own right. Enter the third video in the *Mind's Eye* series, *Gate to the Mind's Eye*.

*The Gate* is a collection of widely diverse computer animations edited together into one 50-minute pixellated fantasy. There is no plot per se, though the segments are (very) loosely linked into a (somewhat) logical sequence of ideas and concepts: Scenes of a *Blade Runner*-esque dystopic metropolis are followed by images of world destruction, then by a sequence representing the rebirth of mankind.

The individual sequences come from a wide variety of sources. Some are works of computer artistry created for its own sake, some

come from exposition thrill rides, and others were originally created for commercials. One source is the award-winning short, *How to Make a Decision*, appearing in the last incarnation of the *Spike and Mike Festival of Animation*, while two others come from the opening sequences of *Star Trek: Voyager* and *Star Trek: Deep Space 9*.

None of the source animations are used in their entirety and a completely new soundtrack (composed by Thomas Dolby) was created. Dolby's soundtrack is acceptable, but not outstanding. Though live instruments generally sound better than fake ones, in this case it would have been better to use truly synthesized sounds — not synthesized sounds that try to mimic real ones.

For fans of computer animation, and the television cartoon *Reboot*, this is probably a must-have. For everyone else (especially fans of music videos) it's still an interesting diversion — although its predecessor, *Journey through the Mind's Eye*, was much more visually striking. Watch for the jumping eyeballs and the tap-dancing parrot robots.

Roy Fisher

## a MINUTE at the MOVIES by Todd James

### BOX OFFICE TOP FIVE

**1 THE QUICK AND THE DEAD**  
Not just another western with a six-shooting, tough-as-nails Sharon Stone riding high in the saddle: it's far worse than that. This is a duster that can't decide whether it's a serious cowgirl movie or a spoof of your classic western shoot 'em up. Either way it's pure drive from spur to brim. Stone is Ellen, who rides into the town of Redemption to find the man who killed her daddy. That man is the owner of the town, Herod, played by Gene Hackman in an over-the-top performance that will have your stomach reeling. Stone spends two hours either trying to look cool or like a deer caught in the headlights. Dicaprio is laughable. Hackman, as good as he can be, is boring here as is the rest of this so-called western. Keep your eight bucks in your holster.  
0 out of 5.

**2 BOYS ON THE SIDE**  
A strong cast featuring Whoopi Goldberg, Mary Louise Parker and Drew Barrymore make *Boys on the Side* watchable, but you'll find the sugar laid on too thick in this story of three acquaintances who develop a close friendship on a trip across the country. Goldberg is Jane, a lesbian rock singer headed west, who meets Robin (Parker) who is trying to retrace a happy family vacation she took as a child. Jane falls in love with Robin, and later learns that Robin is HIV positive. They eventually hook up with Barrymore on the run from an abusive boyfriend, and the three settle in Tucson. *Boys on the Side* runs out of ideas after this trio hits the desert, but director Herbert Ross tries his best to squeeze all the tears he can out of the story as it slips into some pretty syrupy melodrama.  
2 1/2 out of 5.

**3 LEGENDS OF THE FALL**  
Shot in beautiful Alberta, this sweeping drama spans several decades starting in the early 1900s where we meet the Ludlow family of Montana, headed up by Anthony Hopkins, who plays a retired cavalry officer and father of three sons. The elder Ludlow raised his sons on his own with the help of his native friend and family guardian, One Star. As the boys grow older, Tristan (Brad Pitt) develops a unique relationship with One Star. But it's the bond between the three brothers (Pitt, Aidan Quinn and Henry Thomas) as they're torn apart by the youngest Ludlow's fiancée (Julia Ormond) that is the meat of the story. With a cast this strong and a story of a family that's universal, you'll find this hard not to enjoy.  
4 out of 5.

**4 DUMB AND DUMBER**  
There's always been room for completely stupid, forget the message, let's just get goofy comedies and this is as goofy and anti-message as it gets. It's also very funny, and why wouldn't it be, featuring the Jerry Lewis of the '90s, Canada's own Jim Carrey as Lloyd Christmas teamed up with Jeff Daniels as Harry Dunn in the grand tradition of Cheech and Chong, Bob and Doug, and Beavis and Butthead. Often it's just plain rude, but it had me laughing uncontrollably.  
4 out of 5.

**5 NOBODY'S FOOL**  
Paul Newman is terrific as Sully, a mostly unemployed construction worker who walked out on his wife and one-year-old son over 30 years ago. He's given the opportunity to make up with those years and develops a relationship with his grandson after his son separates from his wife and moves back to the town of New Bath, New York. Sully delights in feuding with one of his few employers in town, played by Bruce Willis. Willis actually acts here, and he and Newman work well together. We also meet Sully's former eighth grade teacher and landlady, Mrs. Beryl, played by the late Jessica Tandy. Hers is a flawless final performance, and with Melanie Griffith she helps round out a great cast.  
4 out of 5.

Todd James hosts *A Minute at the Movies*, heard daily at 6:25 a.m., 9:25 a.m., and 5:50 p.m. on K-97

## FILM CLIPS

### REPERTORY THEATRE SHOW TIMES

All listings were accurate at press time.  
Check with theatre for confirmation.

### EDMONTON FILM SOCIETY Provincial Museum Auditorium 102 Avenue & 128 Street, 453-9100

**BATTLEGROUND: (1949)** An Academy award-winning replay of the Battle of the Bulge. Stars Van Johnson and Ricardo Montalban. (Feb. 23, 8:00 pm)

**THE PURPLE PLAIN: (1954)** A neurotic Canadian pilot is shot down during the Burma campaign and faces an arduous trek through the jungle to safety. Stars Gregory Peck and Win Min Than. (Mar. 2, 8:00 pm)

### METRO CINEMA Colin Low Theatre, Canada Place 9700 Jasper Avenue, 425-9212

**FAUST (1994)** An animated and live action retelling of the Faust myth. Dir. Jan Svankmajer. Czech Republic (Feb. 23-25, 8:00 pm)  
**CALENDAR (1993)** A Toronto photographer's wife leaves him in Armenia during a shoot for an calendar,

prompting him to hire 12 women to dine with him the following year. Dir. Atom Egoyan. (Mar. 3-4, 8:00 pm)

### IMAX THEATRE Edmonton Space & Science Centre 1121-142 Street, 493-9000 ext. 4250 (touch-tone)

**AFRICA: THE SERENGETI:** Tues-Fri, Sat-Sun  
**THE JOURNEY INSIDE:** Tues-Fri, Sat-Sun  
**TITANICA:** Tues-Fri, Sat-Sun  
**BEAVERS:** Tues, Thur  
**SEARCH FOR THE GREAT SHARKS:** Wed, Fri  
**TROPICAL RAINFOREST:** Tues-Fri



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# Something dead lurks at the theatre and it's the audience

**Something Dead and Evil Lurks in the Cemetery and It's My Dad**  
Chinook Theatre  
until Feb. 25

## THEATRE BY MICHAEL CLARK

It must be infuriating. During last year's Fringe, one of the hottest tickets in town was for Marty Chan's latest play, *Polaroids of Don*. Advance tickets went in two days, and line-ups for the remaining tickets started hours in advance of the show.

This was also the case for Chan's first smash Fringe hit, *Something Dead and Evil Lurks in the Ceme-*

tery and It's My Dad, a couple years before. Tickets could not be bought for love or money — not, at least, during the Fringe.

After the Fringe, the story is very different. Those fanatical devotees dry up and blow away like the leaves in the fall. This happens to other successful Fringe acts, too: their fans go into hibernation.

### Monkey's uncle

If there were 50 people in the Chinook Theatre for the Saturday night performance of Rapid Fire Theatre's production of *Something Dead and Evil*, I would have been a monkey's uncle. It was such a waste, too, because the show so much fun

Director Patti Stiles has resurrected (as it were) Chan's 1992 hit in a polished, rewritten version that kept the audience belly-laughing for the whole show.

The plot, if something this silly can be called a plot, centres on the efforts of a hapless schlock horror movie-maker (James Toupin).

He and his spoiled ham lead actor (Mark Meer) want to derail an investigation of their books by an embittered, antagonistic auditor (Harvey Anderson), which will certainly land them in jail.

Toupin is shown the pair's latest movie, in which a mad scientist (Meer again) has discovered a way to re-animate the dead and plans to take over the world.

That's when the auditor finds out that he is attracted to the requisite female victim character (Michale Ascher) and that he can talk to the film's characters.

Eventually, he discovers that he can move between "reality" and the world of the film.

### Hapless pair

Mayhem and romance ensue as the hapless pair try to burn down the studio, the auditor falls in love with the woman, who becomes an empowered woman not needing a man, and the mad scientists and his zombies break out into "reality" to conquer the real world.

The acting, as might be expect-

ed, is completely over-the-top, shameless hamming.

Garrett Ross sets the tone hilariously in the first scene with a bang-on send-up of every bad Rod Serling-style narrator. The whole cast of the "movie" proceeds in similar form, with a stilted mugging style through Chan's fantastically (and intentionally) bad dialogue.

Special mention goes to Ascher, whose two-dimensional characterization of "Jenny" is only improved by the perfect scream.

It's a hoot to watch Anderson's "straight" character get sucked into the style of the movie, and Toupin's miming "Milo" grades appropriately on the audience's nerves, but the show belongs to Mark Meer.

Moving through lightning quick changes between "reality" and the movie, his inspired rubber face and manic energy steals many of the several scenes he's in.

*Something Dead and Evil* definitely benefits from the above-Fringe production values of Stiles's production.

The show's changes between the black and white world of the movie and the color world of "reality" are quite ingenious.

### Shades of grey

Anderson, who also designed the costumes, creates a monochromatic pallet for the movie that fades into shades of grey under an innovative lighting design by Jason Golinsky.

In comedy as fluffy as this, it is important that the pace be sufficiently manic to keep the audience from realizing how silly the thing they've bought into really is.

A few times, though, I found that this pace flagged, and I found myself buying out. It was only for brief periods, though, when I wasn't laughing with the rest of that too small audience.

## Shadow puppets explore five world faiths

**Traced Roots**  
Catalyst Theatre  
until Mar. 5

## THEATRE BY MICHAEL CLARK

It's not what one normally experiences on a night out at the theatre, but *Traced Roots*, Catalyst Theatre's current offering (playing through Mar. 5) is a relaxing, edifying, and unique way to spend an evening. The play uses the medium of Balinese shadow puppets to tell stories from the creation myths of five world faiths. Plains Indian spirituality, Judaism, Christianity, Shi'a Islam, and Sikhism.

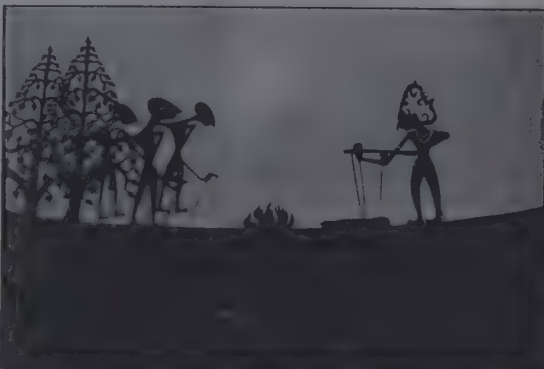
I know nothing about real Balinese shadow puppet theatre, so I labor under the assumption that what I'm about to describe approaches authenticity. The "stage" is a screen about the size of a bedsheet with a light placed about 10 feet behind it. More than 150 puppets, intricately fashioned by Meme von Gaza, are worked by three

puppeteers, to a soundtrack of stories and music. The voices don't act as much as they narrate the stories — they're very low-key.

The puppets are truly beautiful. The puppeteers (Kate Ryan, Alice Nash and Heather Swain) create interesting images overlaying human forms, buildings, oceans, suns, and thundering mounted armies. Underneath all two-and-a-half hours of action is a hypnotic soundtrack created by Darrin Hagen from a fusion of traditional music from the different faiths and his own style.

### Religious history

It's not great theatre in the traditional sense. It doesn't pull you along and make you want to find out what happens next. Some of Ruth Smillie's stories, the rendition of Christianity in particular, skip over and through details that make the "story" difficult to follow. This may be because I'm familiar with the Christian stories, but that makes me wonder about



Scene from *Traced Roots*.

the treatment of the others. The Plains Indian section was more of a history of a white conquest than a creation story, but as the other stories progressed, this slipped into a context of the impact of political events on religious history.

*Traced Roots*, was nonetheless,

a very enjoyable experience for me. I loved the relaxed atmosphere. Watching the puppeteers was a fascinating trip. The smooth, flowing images on the screen belie the frenetic activity behind it. Being allowed to witness this let me feel a kinship with the puppeteers.

## GALLERY BEAT By Wendy Boulding

### Ng at ANOSA

One of the most dynamic art galleries I have yet visited is nestled in downtown Edmonton. Found on the second floor of Manulife Place West is ANOSA, a gallery devoted to featuring art created by students who live here in the city. The colors and the images leap off the walls and left me in a state of awe.

One of the artists whose

efforts can be found at

ANOSA is photographer Sonia Ng. A student of NAIT, Sonia started in photography just after high school. Her work is thoughtful, spellbinding and very urban.

"To me, good photography always involves the person looking at it," she said. "If you look at my work, you really have to use your head."

What gives Sonia Ng promise is her lack of restraint and the mature realism she approaches her photography with. Says Ng, "Craft is more important in everything you do." Her exhibit, entitled *Overwhelmed Departures*, runs until Mar. 2.

### Nature goes contemporary

The Alberta Craft Council Presents...Gallery and Craft Shop brings nature indoors by featuring two exhibits: *Nature Resting Indoors* and *Love Follies* until Mar. 25. The first exhibit includes displays of natural materials used in a contemporary manner. This includes David Belke's unique willow furniture pieces, and Rae Hunter, who makes baskets out of Alberta grasses. *Love Follies* includes a collection of the creative works of Pat Strakowski. Her paper maché, mixed media sculptures portray symbols of love.

### Working on a whim

Two galleries located within high schools are offering their own exhibits as well. The spacious Victoria Centre for Art presents *Whimsical Paintings: Works by Nancy Spiller Corrigan* until Feb. 28. The Sunflower Gallery, found at Strathcona Composite High School, has begun featuring the work of nine artists who work either on canvas or paper.

From what I've seen, artistic gems can be found where student artists can display their work. The art is refreshing, alive, and not jaded by experience.

## Franklin expedition hits stage

**In the Teeth of the Shore**  
Workshop West  
Springboards Festival  
Feb. 23-25

## THEATRE BY CHAUNCEY FEATHERSTONE

The playwright-director, a rumpled Thomas Nerling, sat in the couch farthest from Café La Gare's cappuccino machine, considerably withstanding the chill coming off the big glass windows out of deference to a microphone proven to dislike cappuccino machines. I like to console myself by thinking he was continuing his research on the Franklin expedition, perhaps wanting to experience in a small way what they experienced, probably he was just being nice.

Spread before him were the working notes of *In the Teeth of the Shore* and running through his mind were the logistics of bringing the show's three major components together for the first time on the following Sunday. At that point, they had still been rehearsing separately.

*In the Teeth* breaks down into "Requiem for Crew," "Saint Cuthbert" and "Excavation," pieces inspired by the stories of the tragic

Franklin expedition, mummified Franklin crewmember, John Torrington, and the U of A's Owen Beattie expedition of the early '80s that discovered Franklin's fate. Nerling forges an amalgam of artistic expression, acting, dance and movement, and music.

"Different disciplines all work together," he says with latte-fueled enthusiasm.

"Sometimes they all come together, sometimes they're working in contrast, so I always look at it musically."

### Skewed musical

Nerling's dialogue is peppered with musical terms like "operatic," "symphonic," and he even agrees to "skewed musical."

New Heart Company of Artists, Nerling's love child, was created specifically for staging works like *In the Teeth*. Nerling refuses to categorize his work, that refusal provides New Heart with its mandate.

"There wasn't, in town, anybody doing anything like it," he states.

"In terms of how I saw what I wanted to say or project or present, I had to find a different kind of method. I was sort of in a deep end, struggling to find out what it was

my own. Where there are no rules you make your own."

Nerling recognizes the drawbacks to his renegade style.

"It's tough to get an audience ready for this type of theatre. If you're unknown that's even harder, and if you're doing something different that's even more difficult."

He smiles as he plays his trump. "At the same time, we're the only people doing it, so we're not in competition with anyone."

So far, funding hasn't been a problem in Klein's Alberta, but New Heart is developing other marketing strategies anyway, with a definite end towards self-propagation.

"Everything we put out becomes something that gives us an identity," an attitude Nerling will continually stress whether the medium is a stage, a poster, or a T-shirt.

Not surprisingly, given Nerling's musical bent, past audiences have asked for sound recordings of company works and that's another ace he's working to play, either in tape or CD formats.

As we paused to view and feel the evidence of the bitter cold outside, it was hard not to draw a parallel between Sir John and Thomas Nerling.



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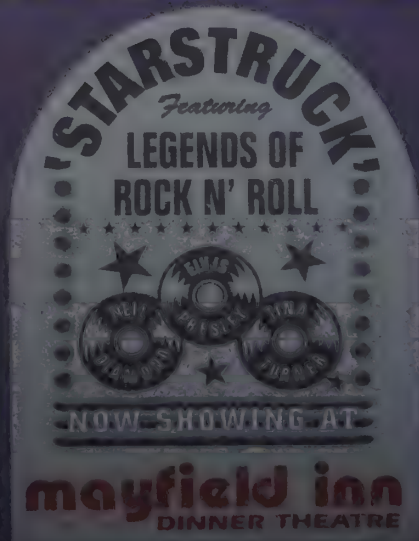
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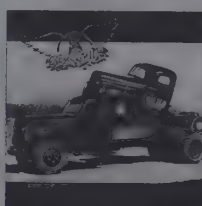
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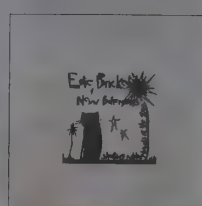
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- ☐ CHET BAKER *Smile It Could Happen To You*
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- ☐ BEACH BOYS *Best Of*
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- ☐ JPHIL COLLINS *No Jacket Required*
- ☐ JPHIL COLLINS *He'll Must Be Going*
- ☐ JOHN COLTRANE *Best Of (1981)*
- ☐ JOHN COLTRANE *Soultrane*
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- ☐ HARRY CONNICK JR 20 *Blue Light Red Light*
- ☐ RY COODER *Top Of The World*
- ☐ ALICE COOPER *Greatest Hits*
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- ☐ COWBOY JUNKIES *Canyon Horses*
- ☐ CRACKER *Cracker*
- ☐ ROBERT CRAY *Strong Persuader*
- ☐ CREAM *Strange Brew Very Best Of*
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- ☐ DIRE STRAITS *Making Moves*
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- ☐ BILL EVANS *Moonbeams*
- ☐ BILL EVANS *Explorations*
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- ☐ ELLA FITZGERALD *Best Of The Songbooks*
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- ☐ FLEETWOOD MAC *Fleetwood Mac*
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- ☐ GIPSY KINGS *Allegria*
- ☐ GIPSY KINGS *Luna De Fuego*
- ☐ DEXTER GORDON *Ballads*
- ☐ GLENN GOULD *Bach Goldberg Variations*
- ☐ GLENN GOULD *Bach Goldberg Variations (1981)*
- ☐ GRAND FUNK RAILROAD *Grand Funk Hits*
- ☐ GRATEFUL DEAD *In The Dark*
- ☐ GRATEFUL DEAD *Workingman's Dead*
- ☐ GUESS WHO *Best Of Vol 1*
- ☐ HALL & OATS *Rock 'N' Soul Greatest Hits*
- ☐ SUSAN HAMMOND *Havard's Ring Of Mystery*
- ☐ SUSAN HAMMOND *Mr. Bach Comes To Call*
- ☐ SUSAN HAMMOND *Rockin' Skies America*
- ☐ SUSAN HAMMOND *Daydreams & Lullabies*
- ☐ SUSAN HAMMOND *Musical Magic Fantasy*
- ☐ SUSAN HAMMOND *Real Women Live Upstairs*
- ☐ HARLEQUIN *Greatest Hits*
- ☐ HEADPINS *Greatest Hits*
- ☐ JEFF HEALEY *Hall To Pay*
- ☐ HEART *Dreamboat Annie*
- ☐ HEART *Heart*
- ☐ HEART *Brigade*
- ☐ HEART *Dog And Butterfly*
- ☐ HEART *Little Queen*
- ☐ DON HENLEY *Building The Perfect Beast*
- ☐ HOLLIES *Greatest Hits*
- ☐ HONEYMOON SUITE *Singles*
- ☐ HOOTERS *Greatest Hits*







# Lorelei Loveridge provides element of hope on debut

**Lorelei Loveridge**  
like and Iggy's  
Feb. 27

## POP/ROCK BY STEVEN SANDOR

Lorelei Loveridge wrote her first song when she was 15 and was growing up in the slice of suburbia we know as Sherwood Park — a

reaction to the death of a close friend in a snowmobile accident.

Twelve years later, her debut disc *Endless Contractions* (CD release party Feb. 27 at Ike and Iggy's Pub) will no doubt have critics scrambling to find metaphors for the dark lyrics found on the EP's five songs.

But Loveridge doesn't like laying out her work in black and white. She points out her music isn't dour

it's upbeat, rhythmic pop — a juxtaposition. Hence the album's title. In fact, she doesn't feel *Endless Contractions* is about hopelessness at all.

"Music is so often about finding a way to instill a sense of hope or allowing people to feel pain," she says. "I've had people say that this is a really dark album, that it appeals to the darker side of human nature."

Years ago I wrote some songs simply to vent. Not on this record. I think there's an element of hope in it."

"Lost" is a perfect example, a song where Loveridge challenges the sense of security that living in a dream world can give. But she doesn't tear the walls down completely.

"It's sometimes a place where you're in denial. That's a survival mechanism."

But it is also a great escape where anything can happen — and Loveridge makes sure the balance is achieved.

"We don't create change with the fantasies on our heads. We have to do tangible things, but the possibilities start in our minds."

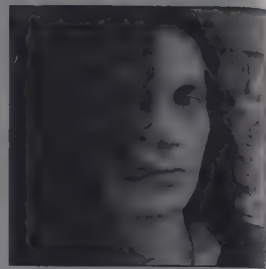
A fan approached her recently and described what "History" (a song which reminds us we should never forget the sins of the past that grew from a visit to a Nazi concentration camp) had on him. His interpretation was much different than what she expected.

## Deep interpretation

"To hear that he, in fact, had a much deeper interpretation of the song, that it touched him at a completely different level, just blew my mind."

Loveridge jumped through all the hoops before putting together the album on her own label, Purple Wolf Records. She studied the pop music industry. She listened to people tell her that she had to write happy songs with upbeat tempos if she wanted to have her big break. She learned, through Jann Arden's manager, that the art of music promotion isn't know-how — it's determination.

Now she's both musician and manager, promoting material she believes in strongly. She pounded on doors for government grants. She pastes the posters for her up-



Lorelei Loveridge.

coming shows.

When it came time to put the record together, she chose five songs which she believed would best work together to create a single piece of audio art. She pored over 10 years of journal entries to come up with personal snippets which she feels embody the spirit of the music. There were five weeks of research involved in the liner notes alone.

"I really feel this record is my gift. I want to give it to the world and see what it does with it."

Loveridge says being an Edmontonian, as opposed to coming from a larger metropolis, helps her name to be spread around — that good artists can get lost in a sea of gigs in cities like Vancouver and Toronto.

"The only thing about small cities is that you can get so exposed that people take you for granted," she says.

Loveridge is renowned on a local level for supporting causes such as the Sexual Assault Centre and the AIDS Network. But she doesn't allow the causes she supports to become an extension of her.

"If I'm seen to support a cause, it's because I see, on a very basic level, people are trying to survive. I don't need to attach myself to any cause as an artist, but there are definitely issues out there that concern me."

Edmonton Composer's Concert Society presents

## The NEW MUSIC FESTIVAL

(Co-sponsored by the University of Alberta, Department of Music)

March 2-March 8, 1995

Convocation Hall,

U of A

Thursday, March 2, 8pm

Muttart Hall,

Alberta College

Friday, March 3, 7pm

Muttart Hall,

Alberta College

Friday, March 3, 8:15pm

Convocation Hall,

U of A

Sunday, March 5, 3pm

Convocation Hall,

U of A

Sunday, March 5, 8pm

Festival Place,

Sherwood Park

Monday, March 6, 8pm

Muttart Hall,

Alberta College

Tuesday, March 7, 6pm

Muttart Hall,

Alberta College

Tuesday, March 7, 8pm

Convocation Hall,

U of A

Wednesday, March 8, Noon

Convocation Hall,

U of A

Wednesday, March 8, 6pm

Convocation Hall,

U of A

Wednesday, March 8, 8pm

General

Information:

Phone: 434-4521

Fax: 430-0802

Admission: \$5.00

(Night E.S.O. concert

which is \$15.00)

(Student passes \$30

(includes

E.S.O. concert)

The Hammerhead Consort

Works by: Bob Becker, Sean Ferguson, Gilles Tremblay and two works to be decided

Roger Admiral in Recital

Works by: Marc Tremblay, Alfred Fisher, Kasia Platek, and Garth Hobden

Trio Phoenix (Canada/Belgium/England)

Works by: Tim Brady, Wieslaw Rentowski, Barbara Buczek, Ian Gardiner, James Harley, and Frederik D'Haene

Pro Coro Canada Composer's Competition Finals

The winners to be announced at the concert

William H. Street and Lawrence Cherney

Works by: Barry Truax, Brian Cherney, Toru Takemitsu, William Karlins, Marc Patch, and Roger Admiral

Edmonton Symphony Orchestra

Works by: Jeff McCune, John Estacio, Malcolm Forsyth, Piotr Grela-Mozejko, and Ron Hannah. This event is sponsored by the Alberta Foundation for the Arts, the Edmonton Symphony Orchestra, Festival Place, and ECCS

Composer's Forum IV

Works by: Donald Erb, Richard Mascal, William Pura, Quenten Doolittle, David Eagle, and Monte Keene Pishny-Floyd

The Penderecki Quartet

Works by: Donald Erb, Piotr Grela-Mozejko, Brian Cherney, Randolph Peters, and B. Stark

Wieslaw Rentowski — Noon Hour Organ Recital

Works by: Rodney Sharman, Wieslaw Rentowski, Stanislaw Moryto, Violet Archer, Wolfgang Bottenberg, and Bronislaw Kazimierz Przybylski.

Corey Hamm in Recital

Works by: Gyorgy Ligeti, Henri Dutilleul, Sean Ferguson, Omar Daniel, and Andrew Rindfleisch

Polish Concert with the Clarion Ensemble

Works by: Jacek Rogala, Barbara Jazwinski, Krzysztof Penderecki, Witold Lutoslawski, Piotr Grela-Mozejko, Stanislaw Moryto, Aleksander Lason, Beata Kuchta, et al. Sponsored by the Canadian Polish Congress



THE WINSPEAR FUND



Edmonton



## Keith gets humble

**Sawyer Brown**  
**Toby Keith**  
Northlands Coliseum  
Feb. 28

## COUNTRY BY WENDY BOULDING

Toby Keith has got it all. Everything he ever dreamed about growing up in a small town in Oklahoma has happened for him. But even though his every wish has been granted to him, he still tries to stay humble.

"This is just a job that I care about. It's nice to be famous, but I'm not really comfortable with it. I'm not a tabloid kind of guy."

## Celebrity status

What brought him to the celebrity status he tries to sidestep was his top-selling CD *Toby Keith*. Several hits were spawned from his debut release, including *Should Have Been a Cowboy* and *Little Less Talk (And A Lot More Action)*. You could say Keith was in the right place at the right time. When his first CD came out, it was at that time that the likes of Tracy Lawrence, Tim McGraw, and Doug Supernaw were all trail-blazing together bringing a new vibe to country music.

*Boomtown*, his second and most recent release, proves that his initial success wasn't a fluke. The first single *Who's That Man* was a



Toby Keith

number one hit for Keith in late 1994. When recording *Boomtown*, Toby Keith worked with the same people who were involved in the first project, the only difference this time being how much he had matured.

"These songs are a little stronger than the first record," he said. "As a songwriter I have matured and gotten more self-confidence and I think it shows."

Toby Keith will be here Feb. 28 opening for Sawyer Brown at the Coliseum. For a guy who played in small bars for many years the adjustment to playing larger venues is a bit difficult. But no matter what the venue, Keith promises to put on a good show.

"We come on with a bang and then we slow down, then we come off with a bang. Meanwhile I like to get the crowd involved. I'm a crowd kind of guy."



# ECCS New Music Festival to aim for a Polish theme

**The New Music Festival**  
Various Venues  
Mar. 2-8

## CLASSICAL

STEVEN SANDOR

Being a rock star is easy. But being a modern-day composer of new classical music — well, that can be a tough sell.

Many North American classical audiences pooh-poo symphonic works unless they know the composer is dead (death breeds acceptance of many art circles, unfortunately).

But it's a mold Piotr Grella-Mozzjko — and his fellow composers from throughout North America who make up the Edmonton Composers' Concert Society — are trying to break.

The fourth annual Edmonton Music Festival (sponsored by the ECCS) takes place Mar. 2-8. And while the festival will showcase the work of local composers, one would have to be blind and deaf not to notice this year's influx of Polish music on the program.

## Century anniversary

This year marks the century anniversary of the first Polish settlement in Alberta: so the Canadian Polish Congress donated money to the festival to promote the music of modern Poles, says Grella-Mozzjko, the ECCS' current president. His work, as a Polish expatriate-cum-Canadian citizen, will be featured in a special Polish concert Mar. 8.

Organist Wieslaw Rentowski and the Penderecki Quartet, a group of string musicians founded in Katowice, Poland (All four members are now artists in residence at Wilfrid Laurier University in Waterloo, Ont.) will also be a part of the festival.

The festival will also debut new works by the renowned choral group Pro Coro Canada — including a multi-media piece featuring the words of the Calgary cowboy himself, Ralph Klein.

Pro Coro will also perform the work of the five finalists involved in the Canada Composers' Competition Finals — including the works of Edmontonians Allan Gilliland, Peter Walsh, and ECCS member Jack Sobieras (also born in Poland. Is there a pattern here or what?)

## Live broadcast

The ECCS is putting up renowned European music critic Hans-Theodor Wohlfahrt and this year's festival will feature a concert of new music performed by the Edmonton Symphony Orchestra at Sherwood Park's Festival Place. The CBC will also be doing a live broadcast during the festival.

It's a heavy schedule of new music. And Grella-Mozzjko has just approached the city for \$9,000 in grant funds to help keep it going.

"It would be nice to know that after the festival, your society won't be flat broke," says Grella-Mozzjko.

He warns that if the society doesn't get at least \$5,000, it will have to approach the banks for help.

"In the last four years, we have been struggling financially because our priority is to pay musicians. We feel that if you play a difficult rep-



The Penderecki Quartet

ertoire, you should get paid. You do not ask Jr. Gone Wild to play for free unless it's a benefit concert — nor can you ask classical musicians to play for free, either."

The ECCS was founded in 1985 by composer Ron Hannah. Since then, its membership has grown to 50 composers. All get a chance to debut works at the Edmonton festival.

And while the festival has a hardcore following of about 100, Grella-Mozzjko admits the real challenge is convincing people on the merits of contemporary compositions.

"In the 1950s and the 1960s, classical composers had gone wild. They wrote music that was hostile towards listeners."

Grella-Mozzjko feels the ex-

perimentation that happened at the time, at the sake of melody, scared many listeners away from new composers.

"But there's been a return to fundamentals in the work of the 80s and 90s," he says. "I feel it will make people want to return."

He says North American programmers must get more aggressive if they are to change misconceptions about modern music. He laments many listeners won't even give a piece a chance if they don't see two dates beside the composer's name on the program.

It doesn't matter if it's in the style of J.S. Bach or avant-garde. People will think it is trash. But when they hear it, many people like

it. They are shocked, because they thought it was going to be trash."

In Europe, the attitudes are different. Most works are included with traditional pieces. Audiences are not lost. Not music is suggested. They just listen. They are not asked to listen. They are not asked to listen. They are not asked to listen.

Grella-Mozzjko feels the Edmonton festival could make a difference in the classical music scene by presenting new music. The society does not have the money to take to the masses, but it is just for cultural snobs.

Many people assume this is a school, but that's not true. It is a school, but it is not a school. It is a school, but it is not a school. It is a school, but it is not a school.

## Modern styles

And since modern styles are so varied, Grella-Mozzjko is certain audiences will find something they like if they give a hearing to the works of different ECCS members.

"It's like rock concerts. Sometimes, there are four, five or six rock shows in a night. Just because you don't like one, does it mean you won't give any of the others a chance?"

To expand the festival in upcoming years, a new society will be

formed later this year. To make the festival a success, Grella-Mozzjko has spread the burden of staging the shows away from the city's president.

"The mechanics of it haven't been worked out yet," says Peter Smith, the festival's vice-president. "But we are going to make it work."

## Group production

The festival is a group production. It is a group production. It is a group production. It is a group production.

It is a group production. It is a group production. It is a group production. It is a group production. It is a group production. It is a group production.

"We are not dealing with classical audiences. People 40-and-under are into new music. Those people are interested when new music is played. We find more and more people supporting our orchestral work."

He says youths are more receptive to experimentation by modern composers.

"Kids are already used to noise and hearing samplers in their concerts."

Damur is quick to point out the Festival is a showcase for new talent. It is a showcase for new talent. It is a showcase for new talent. It is a showcase for new talent.

All you have to do is look for them. And enjoy the sounds.

# Jann Arden dominates ARIA nominations

**Ninth Annual ARIA Awards**  
Jack Singer Hall  
Calgary, AB  
Mar. 12

## INDUSTRY

BY STEVEN SANDOR

Jann Arden gets the nod this year as the Alberta Music Industries Association's *Forrest Gump*, leading the way with seven nominations for the ninth annual ARIA Awards.

Appropriate, it seems, that a Calgary resident leads the way the first year as the Awards will be held in her home town, March 12 at the Jack Singer Hall.

Arden is up for Female Recording Artist of the Year, Best Pop/Light Rock Artist, Songwriter of the Year, Single of the Year (for "Could I be Your Girl"), Video of the Year (same song) and Album of the Year (*Living Under June*).

## People's Choice

She's also one of five artists up for the People's Choice Award. The general public is welcome to flood the phone lines and vote for their favorites. The toll free number is 1-800-461-0430.

Yellowknife's Susan Aglukark (1995) is the first year the awards were open to residents of Canada's two territories. Calgary's Earthtones, Cindy Church and Ian Tyson are also up for the People's Choice.

Both Tyson and Church had from the thriving metropolis and cattle-producing southern Alberta hub of Turner Valley.

All People's Choice nominees except The Earthtones are inked to major labels.

Church, Aglukark and Arden are joined by Tracy Riley and Cori Brewster for the top female artist award.

Tyson will be up against beef-lovin' J-H supportin' Cochrane native George Fox, Brent McAtthey, Greg Paul and Tommy Rogers for the top male artist. All are country artists.

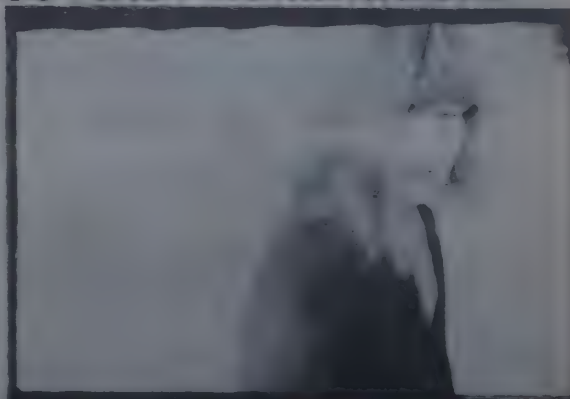
Some bands that don't play country are actually up for top group. Feeding Like Butterflies, Captain Nemo, Captain Tractor and Kidd Country join the Earthtones in the nominations.

Joining Arden for Album of the Year is Fox (*Mustang Heart*), Tyson (*Eighteen Inches of Rain*), Church (*Love on the Range*) and The Earthtones (*To be Continued*).

Arden is joined by the Earthtones' "Daydream," Tyson's "Alcohol in the Bloodstream," Fox's "Wear and Tear On My Heart" and Tommy Rogers' "Serious Fooling Around" for single of the year.

Fox ("Wear and Tear On My Heart"), Rogers ("Serious Fooling Around"), Tyson ("Alcohol in the Bloodstream") and The Earthtones ("Daydream") join Arden in the running for top composer.

The ARIA committee outdid themselves in their search near and far to find three nominees for the Rap Dance Rhythmic Artists, Award Nicole Jones, Rebecca Sather and Naomi Carnack are all found on the Power 92 *Powermix* compilation CD — which incidentally, was co-sponsored by ARIA.



Jann Arden

It's the first year Alberta video producers have been nominated for work they've done for musicians from outside Wild Rose Country.

Calgary's Jeth Weinrich has been nominated twice, the first for Jann Arden's "Could I be Your Girl" and the second for 54-40's (from Vancouver) white-trash anthem "Blame Your Parents."

Streetlight Productions benefited from the new rule allowing foreigners — the studio received a nod for Toronto-based Cowboy Junkies' remake of J. Mascis' "The Earthtones' (Serious) and Alan Oulette (Feeding Like Butterflies) 'Mexican Mindbender' round out the nomination field.

Local heroes Stony Plain Records are back in the limelight, picking up nominations for Record Com-

pany and Publishing Company of the Year. ARIA has also designated *Tomorrow's Labels* — Passion, Rox, ality, Bimini and Jazz Focus as the fledgling Sub-Pops and Matadors of Alberta.

All nominees, except for the People's Choice Award, were tabulated according to nominations submitted by ARIA members. The winners will be selected through a second round of voting.

Country act The Goods will host the event, which will feature appearances by David Foster, Aglukark, Church, Earthtones Brass, Tommy Banks, Red Autumn Fall and Anata.

A last report, there was no promise to keep the awards down to 40 minutes or to give away cars.

For a complete list of nominees, turn to Page 26.



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# MuchMusic's Lee uses her noodle

## POP/ROCK BY STEPHEN HUMPHREY

While still living in Vancouver Sook-Yin Lee became intrigued with Mr. Noodle — both an unpopular pasta bar and the life-size pet that was its mascot. She saw the costume hanging limp and lifeless in the window like a sheet of overcooked linguine and knew she had to be Mr. Noodle.

She landed herself a job as the mascot, and thereafter spent the summer seeing life through the eyes of a carbohydrate. She was attacked by skinheads, befriended by elderly European men, and she documented the whole experience in a five-minute film, *The Escapades of One Particular Mr. Noodle*.

"It was an interesting sociological experiment," says Lee, who has much the same sentiments about her latest role as a MuchMusic veejay, and the host of her own program called "The Wedge."

### Knowlton Gnash

Only this job has her wearing a whole range of costumes. There is Knowlton Gnash, who gives the inside poop, complete with toilet plunger. She did Elvis drag on the King's birthday, and littered her program with Presley anecdotes. In fact Lee, who has an extensive personal collection of wigs, has a goofy look for any occasion. For Sook-Yin Lee this would seem to be a necessity, owing to the number of hats she's worn in an extremely eclectic career.

While she's been best known up until now as the singer for West Coast indie pop unit Bob's Your Uncle, Lee has sampled a wide palette of career options such as playwright, film auteur (her anti-racism film *Hey Kelly* won the Golden Apple for Education Awards) and lately, solo singer/songwriter/storyteller. Now a television personality, Lee has the global village as her personal playground.

After a long stint with Bob's Your Uncle — which she considered a sort of extended family — Lee and the gang decided they'd had too many hours at the movies and amiably parted ways. (The rest of the group still sometimes appear as their alter-egos, the Wingnuts.)

Lee's opening solo CD effort, *Lavinia's Tongue* — titled after the pivotal character in Shakespeare's *Titus Andronicus* who, among a roster of indignities, has her tongue cut out — is an intriguing collection of songs and atmospheres, including excerpts from her Mr. Noodle soundtrack and a vocal duet with an Arnold vibrator. Lee was shopping her first video when they offered her the job.

She was intrigued, but shrewd. She sent out a tolerance-testing audition tape replete with wigs, squirt guns, and quirky song-and-dance segments. Her first foot forward was a challenge, and to their credit the Nation's Music Station picked up the glove.

Her preliminary swagger was a precautionary measure to see how much creative freedom she'd be allowed. To date, she hasn't been censored or scripted.

"I have 14 two-minute segments to do whatever I want. It's totally carte blanche. I prefer that infinitely to a script."

Now that she's inside the system, Lee is still exploring the boundaries of her position. She discusses the CIA's LSD experiments and the



Sook-Yin Lee

ramifications of implanted pet scanners being used on human beings. She looks to bring her famous guests out from behind their mystique, and subvert her own vaunted position as a "voice of authority."

"I want to take the piss out of the Big Mainstream Television concept, and at the same time take the piss out of the critics of MuchMusic and what it stands for."

Her first on-air appearance, for example, required Lee to test her mettle by introducing her own video. She faced this daunting — and possibly compromising — prospect by meeting it head on. She first came on air in a homemade fast food uniform, proffering videos on a tray — wearing on her sleeve her discomfort with her artificial environment. "Now for a bit of blatant self-promotion," she said, when it came time for her to serve up her own product.

"I try to stay genuine, and just relate to people," says Lee. "When you're on television, there's this impulse to be beautiful."

Which she circumvents creatively. When Lee was down with a fever she came in looking like hell and danced with her sleeping bag.

When Tom Jones was on her segment, Lee manifested her cold feet by wearing fake glasses "to appear intelligent," informed everyone they were fake, and proceeded — in an unplanned bit of schtick — to announce all the wrong videos.

"And then, when Tom Jones came in, he had gas."

So for the moment, Lee manages to subvert her ironic position and defray possible criticism from knee-jerk avant gardists that she's "gone soft" or "sold out" or some other such thing, by pointed outrageousness and puckish humor.

"There's something liberating about being an absolute goof."

Not to say Lee's devil-may-care approach hasn't landed her in the

dumper. She got her first hate mail recently from a caucasian-oriented hip-hop artist, whom she flippantly announced as "that little white rapper." Soon after, she was treated to that "little white rapper's" irate correspondence and his demand for a public apology.

At the time I talked to her, Lee had plans to bring a videographer over to his place and talk over the stigma about white rappers (which can probably be encapsulated in two words: Vanilla Ice). Lee adds, ruefully, "I have a feeling I'll be going on a lot of apologizing jaunts." Which she seems to take as kind of par for the course.

"All you can say on television can and will be held against you. Image is so immediate on TV. Five seconds of me sniffing my armpit is worth a thousand words."

And is her image as a veejay overshadowing her first calling as a musician? On CFNY, Toronto's "commercial alternative" (wash that one around in your brain) radio station where "The Hair Song" from *Lavinia's Tongue* is enjoying some rotation she's most often introduced as "Sook-Yin Lee — that's right, the host of 'The Wedge' on MuchMusic."

"It's not really a problem," says Lee. "I've been in music for so long."

*Lavinia's Tongue* has enjoyed the twin blessings of critical approval and respectable sales. She's also received a lot of encouraging letters — and vibrators.

### Personal venture

Her next personal venture, rest assured, will be musicals. She's been passed film scripts, but she's not really interested. "I want to do my own stuff."

Lee's own thing these days involves giggling sporadically around Toronto clubs, such as Queen Street's open-ended happening spot, The Rivoli, where she sings and tells stories.

"Thank God, I'm not touring," she says. "It's a luxury selling albums and being able to hand-pick my venues. I live a block away from the Rivoli — it's really casual. I'm so lucky I don't have to go through Idaho."

Apparently the redneck quotient is large in Idaho. She spent one Bob's Your Uncle tour through the state hiding under a baseball cap and trying not to look Chinese.

"Touring," she says, "is like going to war."

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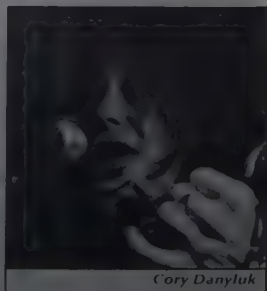
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## Laura Fraser's PROFILES

**Name:** Cory Danyluk.  
**Notoriety:** Member of Cactus Gang.  
**Next gig:** Smokey Joe's, Feb. 24-25.

**Sign:** Scorpio.  
**Ambition:** To get through the day.  
**First gig:** Media Club Folk Open Stage; it was a knee-knocking good time.  
**Phobias:** Not learning a lesson.  
**Something you've conquered:** A substance abuse problem.  
**A vivid dream:** This interview.  
**Average length of time it takes to write a song:** Anywhere from 15 minutes to three weeks, it just depends on how or when the spirit of the song hits me.  
**Would like to learn:** The Secrets of



Cory Danyluk

the Universe  
**First date:** Fifteen years old. She was older and bolder. She made me blush.  
**Last time a movie made you cry:** My life seems like a movie sometimes, and yesterday it hit me, hard. And then I cried. So the answer would be, ah, yesterday.



# CLUBS & PUBS

**YOUR WEEKLY GUIDE TO THE CITY'S CONCERTS, CLUBS AND ATTRACTIONS**  
 (Note: Clubs & Pubs are a free service. Not a venue or bar. All information is for informational purposes only. For more information, call 416-961-1000. Please refer to page 10 for DEADLINE. Listings are Friday the week before publication.)

## ALTERNATIVE MUSIC

### DOWN EASY

15120 Stony Plain Road, 481-3279  
 FRI 24: Pork Sword, Capt. Nemo  
 SAT 25: Vinagrettes, Piemen

### REBAR

10551-82 Avenue, 433-3600  
 MON 27: The Lams

### THE REV

10030-102 Street, 423-7820  
 THU 23: Kissing Ophelia, Bif Naked  
 SAT 25: Safety Dance 80's Retro Party  
 THU 2: Capt. Nemo, Naked and the Dead  
 SAT 4: Cub, Pluto, Molly's Reach

## BLUES & ROOTS

### BLUES ON WHYTE

10329-82 Avenue, 439-5058  
 every SAT & MON: Blues Jam  
 THU 23: SAT 25: Mike Scheau & Highway 61  
 MON 27: WED 1: Nigel Mack  
 THU 2: SAT 4: Stu Heyden & the Blues Persuaders

### CITY MEDIA CLUB

6005-103 Street, 433-5183  
 FRI 24: Steve Young  
 FRI 3: Katy Moffat with Newkirk & Bell  
 SAT 4: Jennifer Gibson, Jessica Schoenberg, Luann, Lin Elder

### CONVENTION CENTRE

9797 Jasper Avenue, 421-8000  
 SAT 25: the Wallers, Tropical Fever, Harmony in Steel, Exodus

### EL CHALAN

10816-95 Street, 426-4595  
 every FRI-SAT: Los Caminantes

### FULL MOON FOLK CLUB

Riverdale Hall, 9231-100 Avenue, 438-6410

### GRINDER

10957-124 Street, 453-1769  
 SAT 25: Bobby Cameron  
 SUN 26: Wayne Berezan & the Groove

### KING'S KNIGHT PUB

9221-34 Avenue, 433-2599  
 THU 23-SAT 25: Mere Mortals  
 THU 2-SAT 4: Dropping Names

### ORLANDO'S BLUES WAREHOUSE

127 Street & 135 Avenue, 451-7799  
 every THU: Blues Jam  
 THU 23-SAT 25: Cold Feet

### POUR HOUSE CAFE

10407-82 Avenue, 432-9141  
 Live entertainment every weekend.

### SAWMILL I

116 Street and 104 Avenue, 429-2816  
 every WED: Singer/songwriter night with the Urban Coyotes

THU 23-SAT 25: The Mod Squad  
 THU 2: Chad Johnson & Saturday Night A-lit  
 FRI 3-SAT 4: Chain of Fools

### SAWMILL II

4745 Calgary Trail, 436-195  
 every THU: Singer/songwriters night with Sarah Bell

### SIDETRACK CAFE

10333-112 Street, 421-1326  
 THU 23-SAT 24: Big Tom Laughing  
 Taste of Joy  
 SAT 25: Taste of Joy, Steve McCarroll's Hair  
 MON 27-TUE 28: The Krawl  
 WED 1: Cactus Gang, Idol Tea  
 THU 2-SAT 4: Rav Levell, Mike Plume

### SNEAKY PETE'S

Mayfair Hotel, 10815 Jasper Avenue, 423-1650

### THE STAR CLUB

10451-170 Street, 483-7932  
 THU 23-SAT 25: Naked Ap

### WREN'S NEST

1905-105 Street, 448-7227  
 SUN 26: Lester Quintana, Keri Sangster

## POP & ROCK MUSIC

### BLACK DOG

10425-82 Avenue, 439-1082  
 SAT 25: Steve Lore

### BLIND DUCK

10416-118 Avenue, 479-7193  
 Live entertainment every weekend

### CHEERS

3414-118 Avenue, 474-0456  
 THU 23-SAT 25: Winterkill  
 WED 1-THU 2: Roadapples

### CHICAGO ON WHYTE

10760-82 Avenue, 439-1196  
 every SAT: Jam hosted by Shawna Calder

### CITADEL THEATRE

Rice Stage, 451-8000  
 FRI 24-SUN 26: Alfie Zappara

### CLYDE'S EATERY

115 Street & 23 Avenue, 438-0044  
 SAT 25: Feed The Dog

### CONVENTION CENTRE

9797 Jasper Avenue, 437-3000  
 SUN 26: Newsboy, Atomic Adrenaline

### HARD ROCK CAFE

Bourbon Street, West Edmonton Mall, 436-8501  
 MON 27: Legend of Rock n' Roll Miracle Stage

### IKEN 'IGGY'S

10620-82 Avenue, 439-9411  
 every WED: Ultimate Jam Sessions  
 THU 23-SAT 25: The Joes  
 MON 27: Lorelei Loveridge, Picasso's Life  
 TUE 28: Sinister Paisley  
 THU 2-SAT 4: Tacy Ryde

## L.B.'S PUB

11123 Akins Dr., St. Albert, 460-9100  
 FRI 24-SAT 25: Stolen Pony  
**NORTH AMERICAN BAPTIST COLLEGE**  
 11525-23 Avenue, 444-4708

## ORLANDO'S ROCK WAREHOUSE

151 Avenue & 121 Street, 457-1195  
 every SAT: Live entertainment

## PEOPLE'S PUB

10620-82 Avenue, 433-9411  
 THU 23: Age of Electric with Calliope  
 FRI 24: Mr. Sinister CD Release Party w/ vinyls

## POWER PLANT

University of Alberta, 492-1111  
 FRI 24: Idyll

## THE RITZ

Stony Plain Road & 151 Street  
 SAT 25: Jam



Bif Naked plays fully clothed at the Rev on Feb. 2

## ROADHOUSE PUB

16625 Stony Plain Road, 484-7751  
 Live entertainment every week

## SMOKEY JOE'S

11607 Jasper Avenue, 488-7538  
 FRI 24-SAT 25: Cactus Gang  
 FRI 3-SAT 4: the Pieman

## YESTERDAYS

112-2050 Highway Drive  
 every THU: Open Stage Jam with the Hot House Band

## COUNTRY MUSIC

every THU: Open Stage Jam with the Hot House Band  
 FRI 24-SAT 25: Chain of Fools  
 FRI 3-SAT 4: Dash Riprock

## BILLY BOB'S

16625 Stony Plain Road, 484-7751  
 THU 23-SAT 25: Ron Pederson

## CATTLE CLUB

16625 Stony Plain Road, 484-7751  
 THU 23-SAT 25: Lorilee Brooks  
 THU 2-SAT 4: Southern Comfort

## COOK COUNTY SALOON

8010-103 Street, 432-COOK  
 THU 23-SAT 25: Farmer's Daughter  
 TUE 28-SAT 4: Del Rio

## COSSACK INN

King Street, Spruce Grove, 962-3844  
 THU 23-SAT 25: Twice Shy  
 THU 2-SAT 4: Skydancer

## CREST SALOON

3414-118 Avenue, 474-0456  
 every THU: Live entertainment

## LONGRIDERS

11733-78 Street, 479-8700  
 Live entertainment every week

## MUSTANG SALOON

16648-109 Avenue, 444-7474  
 THU 23-SUN 26: Due South  
 TUE 28-SUN 5: Trouble

## NEW WEST HOTEL

15025-111 Avenue, 489-2511  
 THU 23-SAT 25: Live entertainment

## NORTHLAND'S COLISEUM

451-8000  
 THU 23-SAT 25: Live entertainment

## RATTLESNAKE SALOON

9261-34 Avenue, 438-8878  
 THU 23-SUN 26: Melissa  
 THU 24-SUN 26: Shamleys

## TEXAS BULL

5708-75 Street, 460-2288  
 THU 23-SAT 25: Waterhole  
 THU 2-SAT 4: Rodeo Drive  
**TRANSIT HOTEL**  
 12720 Fort Road, 475-5714

## TUMBLEWEEDS

17512 Stony Plain Road, 484-3388  
 THU 23-SAT 25: Rod

## WILD WEST

112-2050 Highway Drive  
 every THU: Live entertainment

## JAZZ MUSIC

### JAZZ BEANS

10322-111 Street, 424-6187  
 every SUN: Live entertainment

### HELLO DELI

10725-124 Street, 454-8111

### SELECT RESTAURANT & BAR

112-2050 Highway Drive  
 every THU: Live entertainment

**Peoples Rocks**

**THURSDAY**

**MAR. 2**

**ATHANASIA**

**TANGA**

**NON-FICTION**

**FEB. 22-23**

**AGE OF ELECTRIC**

with CALLIOPE

**FEB. 24**

**MR. SINISTER**

CD RELEASE PARTY

with Guests VITAL SIGNS

**FEB. 25**

**RAMESES**

**MAR. 3-4**

**FLAMING**

**SAMBUCAS**

Renford Inn on Whyte

451-9111 10690 88 Ave

**THE JOES**

**WE HAVE IT ALL!**

**FEB. 23-25**

**THE JOES**

Formerly THE WALKERS

**NO COVER ANYTIME!**

**FEB. 27**

**LORELEI**

**LOVERIDGE**

CD RELEASE PARTY

with guests PICASSO'S LIFE

**TUESDAY NIGHT SHOWCASE!**

**FEB. 28**

**SINISTER**

**PAISLEY**

**MAR. 2-4**

**TACOY RIDE**

**TUESDAY NIGHT SHOWCASE!**

**MAR. 7**

**JESSICA**

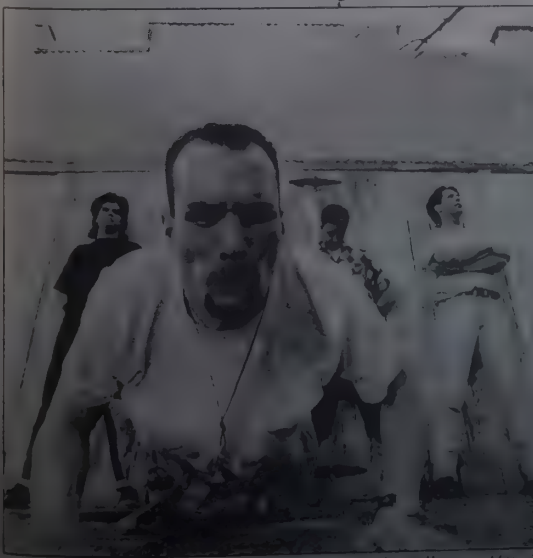
**SCHOENBERG**

**EVERY WEDNESDAY IS**

**JAM NITE**

Renford Inn on Whyte

451-9111 10690 88 Ave



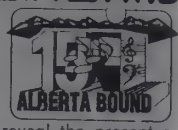
Reckless Faith, at the North American Baptist College on Mar. 1





# ALBERTA RECORDING INDUSTRIES ASSOCIATION MUSIC INDUSTRIES WEEKEND

CELEBRATING 15 YEARS COMMITMENT TO OUR MUSIC & SOUND RECORDING INDUSTRIES  
MARCH 10-12 CALGARY, ALBERTA



## FRIDAY, MARCH 10, 1995

**12 noon**  
Registration desk opens, closes at 9 pm. Quality Hotel Westward, front lobby area

**4:00 pm**  
"Taking to the Streets" — Panel discussion on the street buzz with the publications that serve the street and how they see the future of Alberta sound. Moderator: James Murelich, Calgary Herald staff music writer. Panel: Managing editors of SEE, SLUR, VOX, CORE and program managers of CJSW-FM and CJSR-FM campus radio. Hosted by SEE Magazine.

**5:30 pm**  
"The Wild World of the Music Video" — Panel discussion on the merits, the production, the end results of creating a music video. Moderator: Terry David Mulligan, MuchMusic. Panel: Jeth Weinrich, Red Motel Pictures; Steve Glassman, CBC-TV's Country Beat producer; singer/artist Mike Shields; Grant Harvey, Midnight Productions; Alain Ouelette, New Picture Crew, Julie Thorburn-Padula, Videofact. Hosted by MuchMusic.

**7:00 pm**  
"The Song, The Song, The Song" — Panel discussion with three of Canada's top songwriters. Moderator: Amy Sky, singer/songwriter. Panel: Songwriters Randy Bachman, Eddie Schwartz, and Marc Jordan. Hosted by Stony Plain Music.

**7:00 pm**  
ALBERTA SHOWCASING — Various clubs around Calgary, hosted by Calgary's radio stations. (MIW arm bracelet allows full access to all clubs.)

## SATURDAY, MARCH 11, 1995

**8:00 am**  
YAHOO! Calgary Stampede Breakfast for all delegates. Meet the Stampede Queen and Princesses.

**9:00 am**  
CIRPA Presents "Getting Paid" — Discussion on copyright and new technology. How do recording artists get paid when there are no records? Find out how new technology will change the future of the recording industry and what rights Canadian creators and copyright owners will need to make a living in the next century. Moderator: CIRPA's Richard Sutherland. Panel: David Bosskin, CMRRA; Brian Chater, CIRPA president; more TBA.

**TICKETS:** Friday Seminars - \$30. Showcasing Bracelet - \$15 • Saturday Seminars - \$30 • \*\*Craft Awards Luncheon - \$35 (tables of 8-10 can be reserved for \$350) • Sunday Seminars & Marketplace - \$15 (Students \$5) • \*ARIA Awards Show - \$40 (Student-Seniors \$30) • Gala Champagne Reception - \$40  
Music Industries Weekend Package: ARIA Members - \$99 • Non-ARIA Members - \$150 (excludes Craft Luncheon and Champagne Reception)

\*Available at Ticket Master outlets — \*\*Purchase of tickets required in advance

Alberta Music Industries Weekend  
sponsored by  
Alberta Recording Industries Association  
Calgary — tel.: 263-2742 fax.: 263-2746  
Edmonton — tel.: 428-3372 fax.: 426-0188  
Regional toll free line: 1-800-465-3117

**10:00 am**  
Managers and Agents — Blessing or bane? Moderator: David Veitch, Calgary Sun Entertainment Editor. Panel: Jake Gold (Tragically Hip); Alan Kates (Prairie Oyster, Charlie Major); Frank Pollard (Pollard Entertainment); Laurie Mercer (Red Autumn Fall); more TBA.

**10:30 am**  
Publicity and Promotion — Hype and buzz is back! Moderator: Mark Tremblay, Calgary Herald entertainment editor. Panel: Linda Nash, Crossover Promotions; Don Rodgers, A&M Records; Claudia Neff, MCA Records Canada; Joe Wood, RDR Promotions; more TBA.

**11:00 am**  
Artists and Repertoire — That's A&R, stupid! Don't you want a deal, dahlink? Moderator: Holger Peterson, Stony Plain Records. Panel: Warner Music Canada; Brian Polvin, Polygram Records of Canada; J.P. Pinheiro, Polygram Music Publishing, Inc.; more TBA.

**12 noon**  
Annual Craft Awards Luncheon — Guest speakers: Sam Sniderman of Robian Distributors, former winner of ARIA Award of Distinction; Moses Znaimer, pres., CITY Television, MuchMusic, Bravo!, Access Network. Emcee: Gord Gillies, CITI Television. ARIA's 11 craft awards. Showcasing Lesley Schatz.

**1:00 pm-5:00 pm**  
Open house at participating Calgary radio stations and sound recording studios, plus Canada Cassette and Disc.

**1:30 pm**  
ARIA General Membership Meeting — Balcon Study release.

**2:00 pm**  
Technical Seminars and Workshops — 1) Alesis Sound, hands-on seminar. 2) Roland Canada, new digital product.

**3:00 pm**  
Studio Savvy — Some of the top producers, engineers, mixers, mastering technicians and manufacturers for a technical discussion on the contemporary recording process. An eye-opener for the novice and an absolute must for the professional. Host: The Beach, Inc. In attendance: Christian Leslie (Sundae Sound) to discuss production and recording with "the alternative edge;" Barry Allen (Homestead Recorders) to highlight the role of the studio and the producer; Chris McIntosh (The Beach) to discuss mixing and mastering secrets; Lindsay Gillespie (Music

Manufacturing Services) to reveal the present and future of CDs and CD-ROM.

**7:00 pm**  
ALBERTA SHOWCASING — Various clubs around Calgary, hosted by Calgary's radio stations. (MIW arm bracelet allows full access to all clubs.)  
ALBERTA FIRST NATIONS ENTERTAINMENT SHOWCASE — Venue and artists TBA.

## SUNDAY, MARCH 12, 1995

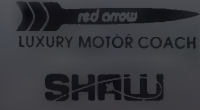
**11:00 am-2:00 pm**  
Make a Joyful Noise — A celebration of music... the gospel beat crosses all music genres. Free admission to general public at Devonian Gardens. Everyone welcome.

**12 noon-4:00 pm**  
"The Buzz Marketplace" — Displays and roundtables to meet record companies, music associations and guilds, manufacturers, broadcasters, and sound and music-related suppliers. In attendance: SOCAN, Canadian Music Centre, FACTOR, CIRPA, CRIA, Rideau Music, Stony Plain Music, Music West, Country Music Assoc., The Record, RPM Weekly, Calgary Musicians Assoc., North by Northeast, Nashville North, Calgary Stampede, Roland Canada, CARAS-JUNO Awards, Passion Music, 3m/AMPEX/Sonrise Duplication, CJAY92, 96FM, KIK-FM, CBC, Songwriters Association, and many more.

**1:00 pm**  
Biz Workshops and Seminars — 1) SOCAN: Royalties. 2) FACTOR. Advice on how to apply for artistic development money. 3) VIDEOFACT: ditto.

**5:00 pm**  
9th Annual ARIA Awards Show: Alberta Bound — It's ARIA's 15th anniversary, and its first Calgary awards show! Jack Singer Concert Hall at the Calgary Centre for the Performing Arts. Hosts: The Goods. Scheduled to appear: David Foster, Susan Aglukark, Cindy Church, Foothills Brass, Tommy Banks and His Orchestra, Red Autumn Fall, Amata, Little Voodoo, P.J. Perry, plus some of the 19 ARIA performance award nominees, plus a gala list of the who's who of the industry as award presenters, with a sprinkling of sports, political and entertainment celebrities. Tickets at all Ticketmaster outlets and charge-by-phone.

**7:00 pm**  
President's Post Awards Gala Champagne Reception — Schmoaze 'till you drop. Hunter's Room, Radisson Plaza Hotel.





## Dylan-esque Smith veers out of left field on indie solo

**CHRIS SMITH**  
Wait and See Cafe  
(independent)

Aggressive, energetic playing and singing highlight this virgin solo outing for one of E-town's most visible players since Steve Lorie. Lyrically, Smith writes witty stuff that straddles the fence between Woody Guthrie and Robert Johnson, with sneaky little looks into Bob Dylan's yard while he's up there. Snappy lines are all over this material; you'll catch yourself pausing the tape frequently to hear exactly what it is that Smith just sang. That's not to say the lyrics are buried or muddy, it's just that the odd turn of phrase will sometimes surprise you by coming so far out of left field.

Musically, you'll find a number of the tunes will jog your memory (if you have seen him live), since there's enough catchy hooks going on here to successfully hold a medium-to-large size fish derby. And also like Lorie, Smith is just another one of our many local musicians who could be outta here tomorrow, if only it weren't for the sad fact that anyplace even close to there is so damn far away. This young yet experienced veteran of metal, cowpunk and all-purpose busking in between might someday be destined for bigger and better things. Watch for him. (Contact: 9934 - 114 St. Edmonton TSK 1P9)

T.C. Shaw

**BETTIE SERVEET**  
Lamprey  
(Matador/WEA)

In Roger Avary's film, *Killing Zoe*, the British coke-head, in a drug frenzy, describes dixerland as "total purity of essence." Well, I think I've discovered the same thing in the indie-rock vein — the new Bettie Serveet.

Who cares if it's minus-30 testicle-freezing degrees out there? Pop the new offering by Holland's most popular indie-posters and you'll feel like getting into a pair of comfy shorts, cracking open a beer and washing your car. This is the first album of summer — no doubt about it. Peter Visser's guitar lazily washes through track after track of irresistible melodies — the kind of music that serves as a great backdrop to the type of stuff they show the average Canadian doing in wanky beer commercials.

On *Polomine*, the band's first Matador release, the noise aesthetic was stressed.



Chris Smith and friend

But *Lamprey* is an effort based on melody rather than tonality, joy over walls of guitars, real sorrow instead of angstscreams.

Visser slide guitar breaks into repetitious, joyous blasts on "Keepsake," while Carol Van Dijk whimpers a child-like and unforgettable lead line "Ray Ray Rain" stands to be one of the top indie-pop melodies of the year. And "Crutches" (co-written by members of Come, another Matador stalwart) is the kind of classic rock beach party take-off we've waited decades for.

In "D. Feathers," Van Dijk takes her innocence schtick to the max, playing us with lines like "I can't trust the things I see/For I can only trust in me/And if the whole world should drop dead/I'll build my own inside my head."

*Lamprey* is about renewal, rediscov-

ering musical innocence. This is definitely a Dutch treat (ouch! Sorry). Pick up this disc, open up the box and enjoy these Dutch Masters (double ouch!) Steven Sandor

**STEFAN ANDERSSON**  
Walk Right On  
(The Record Station/BMG)

Stockholm's Stefan Andersson is a musical chameleon. He croons his way through soft, moving ballads like "Sorito Town" and "Calling From Heaven" in a rough, yet intimate voice, reminiscent of some of Bryan Adams' earlier work. However, Andersson lets loose on rockers like the title track in a way that recalls his Swedish cohorts Roxette — without the cheesiness.

Paula E. Kirman

**LORDS OF THE UNDERGROUND**  
Keepers of the Funk  
(EMI)

The Lords of the Underground are a funk band from London, England. They are known for their energetic and soulful sound, which is a blend of funk, soul, and rock. Their album *Keepers of the Funk* is a collection of their best work, featuring tracks like "Keepers of the Funk" and "Funkadelic".

Alan Luyckfassel

**ORIGINAL SOUNDTRACK**  
Interview With The Vampire  
(MCA)

Interview With The Vampire is a soundtrack for the 1989 film of the same name. The soundtrack features a mix of rock and pop songs, including tracks by The Cure, The Smiths, and The Jesus and Mary Chain. The album is a collection of songs that were used in the film, and it is a great way to experience the music that was part of the movie's atmosphere.

Paul Compassi

**RATTLE/BERLIN PHILHARMONIC**  
Liszt: A Faust Symphony  
(EMI Classics)

Recorded live in Berlin, this new EMI Classics disc attempts to capture a moment of history. Simon Rattle's first recorded performance with one of the world's great orchestras. One of EMI's highest-profile "stars," Rattle's English press is so adulatory, one almost can't

but have great expectations every time.

Interview With The Vampire is a soundtrack for the 1989 film of the same name. The soundtrack features a mix of rock and pop songs, including tracks by The Cure, The Smiths, and The Jesus and Mary Chain. The album is a collection of songs that were used in the film, and it is a great way to experience the music that was part of the movie's atmosphere.

The Irish Descendents is a band from London, England. They are known for their energetic and soulful sound, which is a blend of funk, soul, and rock. Their album *Gypsies & Lovers* is a collection of their best work, featuring tracks like "Gypsies & Lovers" and "Funkadelic".

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D.T. Baker

**THE IRISH DESCENDENTS**  
Gypsies & Lovers  
(Warner)

The Irish Descendents are a band from London, England. They are known for their energetic and soulful sound, which is a blend of funk, soul, and rock. Their album *Gypsies & Lovers* is a collection of their best work, featuring tracks like "Gypsies & Lovers" and "Funkadelic".

Yong Fewchuk

**CLINT BLACK**  
One Emotion  
(RCA/BMG)

Formula writing comes to mind when listening to *One Emotion*. While Clint Black has one of the most unique voices in country music, he chooses to play it safe and not explore the wide range of feelings and emotions he could evoke. *One Emotion* is thus a very appropriate title.

Paula E. Kirman

**MICKEY FINN'S**  
taphouse

POOL TABLES  
439 9852

SUNDAY FEB 26  
OPEN STAGE  
WITH PHIL WHARTON

WEDNESDAY MAR 1  
PIPMY  
WITH CHRIS SMITH

OPEN 7 DAYS A WEEK UNTIL  
WE NEVER CLOSE

**Hot Coffee, Cool Blues**  
and a Whyte Avenue view.

**NOW OPEN**

**UPSTAIRS**  
10407 - 82 (Whyte) Avenue

Warm, comfortable room

- Licensed Premises
- Pool Tables
- Specialty Coffees
- Great Food

\* 1 of A students receive 10% off with valid I.D.



# DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line. 439-1305

**FEB 23 THU**

## MUSIC FOR LUNCH

Robertson Wesley Church,  
10209-123 Street,  
482-1587

Featuring William Hutton on organ  
Time: 12:10 pm  
Admission is free

**FEB 24 FRI**

**THE ALBERTA LEAGUE  
ENCOURAGING STORYTELLING**  
Orlando's Books, 10640-82 Avenue,  
432-7633

Come wage your T.A.L.E.S. and listen to canine, feline, and human tales for all ages

Time: 7:30 pm  
Admission is free

## ALFIE ZAPPACOSTAIN IN CONCERT

Citadel Theatre, Rice Stage,  
9828-101A Avenue,  
451-8000

Montreal star now based in Edmonton  
Time: 8:00 pm  
Tix: adult \$15, student \$12 50

## SMUT OR WHAT?

Beverly Heights Community League,  
4209-111 Avenue,  
471-3600

The Beverly Heights Community League celebrates 25 years with a risqué variety show

Time: 9:00 pm. Tix: 2 for 1 night, \$10

**FEB 25 SAT**

## ALFIE ZAPPACOSTAIN IN CONCERT

Citadel Theatre, Rice Stage,  
9828-101A Avenue,  
451-8000

Montreal star now based in Edmonton  
Time: 8:00 pm  
Tix: adult \$15, student \$12 50

## DON FREED IN CONCERT

Riverdale Hall, 9231-100 Avenue,  
438-6410

He's quirky, he's poignant, he's bizarre and he's a personal friend of Joni Mitchell's

Time: 8:00 pm  
Tix: FMFC members \$10, others \$12

## EDMONTON SYMPHONY ORCHESTRA'S MAGNIFICENT MASTERS SERIES

Jubilee Auditorium, 11455-87  
Avenue. 451-8000

Featuring Leila Josefowicz on violin  
Program includes Beethoven and Shostakovich  
Time: 8:00 pm. Tix: \$17 25-\$29 75

## LA ROSE DANCE COMPANY PRESENTS BEAUTY AND THE BEAST

Arden Theatre, 5 St. Anne Street, St Albert. 459-1542

Get a sneak peak at this Romania bound show sure to please all ages  
Time: 7:00 pm. Tix: adults \$10, kids \$5

## LIFE AFTER HOCKEY

Festival Place, 100 Festival Way,  
Sherwood Park. 449-FEST

A one man show performed by Edmonton writer/actor Kenneth Brown. A delusional couch-potato hockey fan recounts how he score a dramatic over-time goal

Time: 8:00 pm

Tix: adult \$15, student/senior/kid \$13 50

## PRO CORO CANADA AND TONU KALJUSTE CELEBRATE THE SPIRIT OF ESTONIA

All Saint's Cathedral, 10039-103 street. 420-1247

Tonu Kaljuste a Grammy nominee for Best Performance of a Choral Work

Time: 8:00 pm. Tix: adults \$16, student/senior/low income \$13

## SMUT OR WHAT?

Beverly Heights Community League,  
4209-111 Avenue, 471-3600

The Beverly Heights Community League celebrates 25 years with a risqué variety show. No smoking Night  
Time: 9:00 pm. Tix: \$12

## THE WAILERS, TROPICAL FEVER, AND EXODUS IN CONCERT

Convention Centre, 9797 Jasper  
Avenue. 451-8000

Bob Marley's legacy lives on  
Time: 8:00 pm. Tix: \$23

**FEB 26 SUN**

## ALBERTA COLLEGE FACULTY RECITAL

Muttart Hall, Alberta College, 10025  
Macdonald Drive. 425-7401

Featuring Michael Rose and Alexandra Munn on piano. Program will include

Tchaikovsky's 1st Piano Concerto  
Time: 2:30 pm

Tix: adults \$10, student/senior \$5

## ALFIE ZAPPACOSTAIN IN CONCERT

Citadel Theatre, Rice Stage, 9828-  
101A Avenue. 451-8000

Montreal star now based in Edmonton  
Time: 8:00 pm

Tix: adult \$15, student \$12 50

## EDMONTON SYMPHONY ORCHESTRA'S MAGNIFICENT MASTERS SERIES

Jubilee Auditorium, 11455-87  
Avenue. 451-8000

Featuring Leila Josefowicz on violin  
Program includes Beethoven and Shostakovich  
Time: 2:00 pm

Tix: \$17 25-\$29 75

## THE HARLEM GLOBETROTTERS

Northland's Coliseum,  
451-8000

Slam-dunkin' to "Sweet Georgia Brown"

Time: 2:00 pm

Tix: \$10-\$16

## IGUANADON THEATRE

### COMPANY PERFORMS FISH WHISKERS

Festival Place, 100 Festival Way,  
Sherwood Park. 449-FEST

A multicultural puppet show for children performed in Black Light Theatre

Time: 2:00 pm

Tix: Adults \$9, kids \$6

## THE NEWSBOYS, AUDIO ADRENALINE AND TONY VINCENT IN CONCERT

Convention Centre, 9797 Jasper  
Avenue. 437-3000

Grammy nominated Christian band

from down town  
Time: 6:00 pm  
Tix: \$15 in advance. \$20 at the door

**FEB 27 MON**

## LORELEI LOVERIDGE CD RELEASE PARTY

Ike n' Iggy's, Renford Inn, 10620-82  
Avenue. 433-9411

New CD called Endless Contradictions

Time: 8:00 pm

Admission is free

## UNIVERSITY OF ALBERTA

### DOCTOR OF MUSIC RECITAL

Convocation Hall, U of A, Old Arts  
Building. 492-3263

Featuring Peter Janczewicz on piano

Time: 8:00 pm

Admission is free

**FEB 28 TUE**

## EDMUND KEMPER BROADUS LECTURES PRESENTS THE BODY LEGIBLE IN THE EIGHTEENTH CENTURY NOVEL

Humanities Centre, Lecture Theatre  
1, University of Alberta. 492-3258

Juliet McMaster discusses Physiognomy: The Index of the Mind

Time: 4:00 pm

Admission is free

## SAWYER BROWN IN CONCERT

Northland's Coliseum, 451-8000

Former Star Search winners minus Ed McMahon

Time: 8:00 pm. Tix: \$35 50

**MAR 01 WED**

## EDMONTON CHAMBER MUSIC SOCIETY PRESENTS THE AMICI TRIO

Convocation Hall, U of A, Old Arts  
Building. 492-3263

Featuring Michael Debost on flute, Jay Humeston on cello, and Monique Duphil on piano. Program features Hadyn,

Schumann, Beethoven, Villa-Lobos, and von Weber.

Time: 8:00 pm

Tix: adult \$20, student/senior \$12

## MCDUGALL NOON HOUR CONCERT

McDougall Church, Banquet Hall,  
10086 Macdonald Drive. 468-4964

Featuring Tanya Prochazka on cello and Janet Scott-Hoyt on piano

Time: 12:10 pm

Admission is free

## SHUMKA UKRAINIAN DANCERS

Jubilee Auditorium, 11455-87  
Avenue. 451-8000

Featuring choreography by Brian Webb

Time: 8:00 pm

Tix: \$18-\$43 75

## UNIVERSITY OF CALGARY

### STRING QUARTET

Convocation Hall, U of A, Old Arts  
Building. 492-3263

Program to be announced

Time: 12:10 pm

Admission is free

**MAR 02 THU**

## EDMUND KEMPER BROADUS LECTURES PRESENTS THE BODY LEGIBLE IN THE EIGHTEENTH CENTURY NOVEL

Humanities Centre, Lecture Theatre 1  
University of Alberta. 492-3258

Juliet McMaster discusses Gesture: Suiting the Action to the Word

Time: 4:00 pm

Admission is free

## MUSIC FOR LUNCH

Robertson Wesley Church, 10209-  
123 Street. 482-1587

Featuring Tom Macleay tenor

Time: 12:10 pm

Admission is free

## SHUMKA UKRAINIAN DANCERS

Jubilee Auditorium, 11455-87  
Avenue. 451-8000

Traditional cossacks meet modern sensibilities

Time: 8:00 pm

Tix: \$18-\$43 75

# ERNIE POOK'S COMEEK

By Lynda Barry

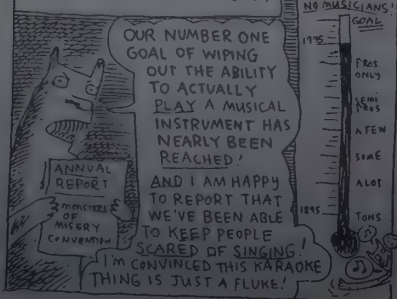
Any time you're ready!

by Lynda Barry and Eric How about a 90 sec. called "Bad Corporate Devil"?

There is such a thing as a monster of Happiness. It's one of our oldest monsters. It lives in the mountains underneath a certain tree inside of you and inside of me. Happy Happy Monster!



He hides in music a lot. You can feel him on the mountain under the tree of your ribs, singing along. Can you see why the other monsters must control all music?



of course a lot of other monsters hate him! They are always looking for him but he is fast! And he's a good hider!



He hides in so many things that people create independently. In the things the other monsters have convinced us we cannot do! How scared are you of drawing a picture? Of making something that serves no purpose and will get you nowhere, who do you think you are anyway! You're no artist no writer no singer no dancer no nothing now forget all about this stupid comic strip! go watch TV (haha you'll never find him there!!)



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Priester  
Sextet featuring Judy...

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Cotteries



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ALBERTA  
UNIVERSITY DEVELOPMENT

COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS



# EVEN ETC.

GALLERIES • THEATRE • LITERARY EVENTS • MEETINGS • KIDS STUFF • VARIETY

Event listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE LISTINGS

## ART GALLERIES

**ALBERTA CRAFT COUNCIL**  
Manulife Place West, 2nd fl., 10150-102 St.  
425-0909

**NATURE RESTING, INDOORS & LOVE SCULPTURES**  
Willow furniture and tapestry by David Benke  
and Rae Hunter. Paper mache sculptures by Pat  
Strakowski. Until Mar 25

**ANOSA**  
Manulife Place West, 2nd Fl., 10150-102 St.  
426-4520

**OVERHELMED DEPARTURES** Photography by  
Sonia Ng. Until Mar 2

**EDMONTON ART GALLERY**  
2 Sir Winston Churchill Sq., 422-6223

**PARADISE SOUGHT** Explorations of Nature  
Earthmakers: Ecological postmodernist work by  
Vancouver-based artists Barbara Ziegler and  
Joan Smith. Until Apr 2

**ARKTYPES: ROMANTICISM IN ANIMAL IMAGERY**  
The role of animal images within traditional,  
romantic themes in art. Until Apr 9

**PETER FIELD: HOUSES** Local artist Peter Field  
examines nature and domestic in this installation  
of idealized houses, constructed from living tree  
boughs. Until Apr 2

**SARINDAR DHALIHAL: SAFFRON MIDDEN TO  
OCHRE FLATS** Installation intertwaving aspects of  
memory, family and cultural identity. Until Apr 2

**ALLEN BALL: CORSAGE** Homage to English  
gardenier Percy Throver and American painter  
Sol Lewitt; twenty-four hundred synthetic  
petals are arranged in a "two-dimensional"  
image. Until Apr 9

**SHELLEY OUELLET: ENTOMOLOGY** Calgary-based  
artist Shelley Ouellet explores the concepts of  
vertical reality in real space. Until Apr 9

**MOLLY LAMB BOBAK: A RETROSPECTIVE**  
Paintings and drawings by an important New  
Brunswick-based artist. Until Mar 26

**A CONCEPTUAL LANDSCAPE** A selection of  
conceptually "nonsensical" landscapes. Until Mar 19

**FAB GALLERY**  
1-1 Fine Arts Building, U of A,  
112 St & 89 Ave. 492-2081

**"SCAPE" Personal landscapes,** "photographic  
images by Louise Assefime THROUGH THE  
COOKING GLASS" Photographs by Eleanor  
Lazare. BY DRAWING ON THE WIND "Meet the  
sphinx in cyberspace" computer art by Peter  
Bartl. Until Mar 5

**HARCOURT HOUSE GALLERY**  
3rd Floor, 10215-112 St. 426-4180

**ORRAN ST/LS** Large and small photographic  
based works by Debbie Hyb, Candace  
Makowichuk & Frank Roddick. Until Mar 18

**LATITUDE 53 GALLERY**  
10137-104 St. 423-5353

**EXCHANGE TWO CITIES: OPTICA LATITUDE  
EXCHANGE** Three Montreal artists in an  
exchange show between Latitude and Montreal  
Artforum gallery. Optica. Until Feb 24

**INSIDE THE LOOKING GLASS**  
Al Lora Gallena, 10563 Kingsway, 424-4499

**THE FRINGE GALLERY**  
The Paint Spot, 10516 Whyte Avenue,  
432-0240

**Main Floor: THE RETURN OF THE WILD TROU**  
New work, acrylic collage by James Trevisan  
Until Feb 28. **FRUITFUL WORKS** Oil on canvas  
paintings by Jim Elsson. Thru Mar

**Basement: ANNUAL GROUP SHOW** gallery  
artists. Until Mar 31

**THE HOUSE OF SHA MENN**  
10349 Jasper Ave. 990-4000

**Linked chain metal veils, chokers and eclectic  
jewelry by Christina Plican. Feb & Mar**

**KATHLEEN LAVERY GALLERY**  
10411-124 St. 488-3619

**Group show including new work by Robert  
Singer & Doris Zalusky. Until Mar 23**

**MC MULLEN GALLERY**  
U of A Hospital, 8440-112 St., 492-4211

**TRIBUTE - FIFTYEARS OF ALBERTA CRAFT**  
Handmade craft works by 25 founding members  
of the Alberta Craft Council. Until Mar 2

**MISERICORDIA HOSPITAL**  
16940-87 Ave. Nursing Administration  
Corridor, Main Lobby, 484-8811, ext 6475

**NATURAL TENDENCIES** Recent paintings by  
Herman Grignier, Eva Hontela Holly Hutchison  
Until Mar 23

**NOVEL COFFEEHOUSE**  
12222 Jasper Ave. 488-1187

**Exhibit of watercolors by Tamara Brant.**  
**OPPERTSHAUSER GALLERY**  
The Multicultural Heritage Centre, Stony Plain,  
963-2777

**Gertrude Moore: etchings & Barbara Bliss: collage  
and clay. Until Feb 2**

**ORTONA GALLERY**  
Ortona Armoury, 9722-102 St. 439-6943

**MIND DEEP** Premiere exhibition by painter  
promaker Marlena Wyman. Until Mar 5

**PROPAGANDA**  
10322-81 Ave. 439-8880

**IT/TEM** Drawing by Leland Johnson. Until Feb 26

**PROFILES GALLERY**  
110 Grandin Park Plaza, 22 Sir Winston  
Churchill Ave. St. Albert, 460-4310

**AT STAMPEL: THE ART OF IDENTIFY**  
[ARTIST] ART: Landscapes, portraits, group show  
Until Feb 25. **ART/MARKETS** Society of Northern  
Alberta Photographers. Mar 1-Apr 1

**VICTORIA SCHOOL**  
Victoria Student Winter Art Show.  
10210 108 Ave. 426-3010

**Artists: [ARTIST] ART: Works by Nancy Spence**

**GALLERY ARTISTS**  
**ARTISTICALLY SPEAKING**  
Gallatinwood Square, 6717 177 St. 487-6559

**BEARCLAW**  
10403 124 St. 482 1204

**NATURE MAKES PAST & PRESENT** Works by

**King, Catherine; Bearclaw, Margaret**  
1. New studio  
Until Feb 25, Mar 4

**BUGERA/KMET**  
10114-123 St. 482

**EAGLE ONE GALLERY**  
9258 Argyle Rd. 435-5384

**THE FRONT**  
12312 Jasper Ave. 488-2952

**ELECTRIC DESIGN STUDIO**  
12419 Stony Plain Road. 482 1401

**GIORDANO**  
208 Empire Building, 10080 Jasper Ave.  
425-5050

**JUS FOR YOU**  
10311 Jasper Ave. 488-2952

**NORMAN'S RESTAURANT**  
11639A Jasper Ave. 491-2827

**ORIGINAL ART GALLERY**  
105 Grandin Mall, St. Albert 459-3982

**PITT GALLERIES**  
Basement 10116-124 St. 488-4274 444-0086

**Rowles & Parham Design**  
Gallery  
Royal LePage Building, 10130-103 St.  
426-4035

**SEMPERIT GALLERY**  
9860-90 Ave. 433-0388

**SUNFLOWER GALLERY**  
201 10324-82 Ave. 433-5795

**DOUGLAS JUEL**  
10332-124 St. 488-4445

**VANDERLEUE**  
10344-134 St. 452-0286

**VOTIV DESIGN GALLERY**  
10041-102 St. 426-7609

**WEST END**  
12308 Jasper Ave. 488-4892

**EXHIBITIONS**  
**EDMONTON PUBLIC SCHOOLS**  
**ARCHIVES & MUSEUM**  
McKay Ave Sch. 10425-99 Ave. 422-1970

**MUSEE HERITAGE**  
5150-152nd St. 459-1528

**TOWARD THE FUTURE: HISTORY OF LAKARIAN**  
**CULTURAL EDUCATION** An exhibit from the  
Ukrainian Museum of Canada in Saskatoon  
Until Apr 1

**MUTTART CONSERVATORY**  
9626-96A St. 496-8755

**PROVINCIAL MUSEUM OF ALBERTA**  
12845-102 Ave. 453-9151

**FOR KING AND COUNTRY: ALBERTA IN THE  
SECOND WORLD WAR EXHIBITION** An exhibit to  
commemorate Albertans who fought and died in  
the Second World War. Until May 14

**REYNOLDS-ALBERTA MUSEUM**  
Wetaskiwin, Highway 13 1-800-861-4726

**DRY-INS ARE FOREVER!** A murder mystery  
dinner theatre. Mar 3 & 4

**THEATRE**  
**STAY FOR TOMORROW**  
Arden Theatre, St. Albert Pl. 51 St. Anne Street  
St. Albert, 459-1689

**Proceeds from this performance will be used to  
support the work of The Suicide Prevention  
Performing Arts Troupe and The Suicide  
Prevention Team Team. A truthful, honest play  
that presents the subjects of suicide and suicide  
intervention powerfully and responsibly. SAT  
Mar 4**

**TRACED ROOTS**  
Catalyst Theatre, Centre in the Park,  
10943-84 Ave. 431-1750

**A visual interpretation of faith traditions. Written  
by Ruth Smiley, designed by Mimi Von Gaze,  
sound by Darrin Hagen. Until Mar 5**

**THEATRESPORTS**  
Chinook Theatre, 10329-83 Ave. 448-0695

**Improv comedy at its best. FR's at 11 pm**

**DASTY**  
Chinook Theatre, 10329-83 Ave. 448-0695

**11:02 SHOW**  
Chinook Theatre, 10329-83 Ave. 448-0695

**GORILLA THEATRE**  
Chinook Theatre, 10329-83 Ave. 448-0695

**LA MOUETTE**  
Chinook Theatre, Chinook Theatre, 10329-83  
Ave. 448-0695

**U of A FACULTY OF EXTENSION**  
Fairfield Hall, 1000-1000 Ave. 422-6223

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Fairfield Hall, 1000-1000 Ave. 422-6223

**OH WHAT A LOVELY WAK**  
Catalyst Theatre, 10329-83 Ave. 448-0695

**THE CHERRY ORCHARD**  
Catalyst Theatre, 10329-83 Ave. 448-0695

**LIFE AFTER HOCKEY**  
Festival Place, Sherwood Park. 449

**A PLATTER OF PORTER**  
Ave 11 to Jasper Theatre, 103 426-4397

**NUNSENSE**  
Educ Perfo 103 426-4397

**SUPERSTARS OF ROCK 'N' ROLL**  
Mayfield Theatre Restaurant, 16615-109 Ave.  
463-5151

**THE SEARCH FOR SIGNS OF  
INTELLIGENT LIFE IN THE UNIVERSE**  
The Phoenix Theatre, The Kaasa Theatre

**THE LEGENDS OF COUNTRY**  
The Regency Dinner Theatre, 103 426-4397

**SHUSHA AND THE STORY  
SNATCHER**  
Stage 103 426-4397

**LILLY SKIPS SCHOOL**  
Rapid Fire Theatre, 10000-10000 Ave.  
474-7484

**O' SAINT EXPEDITE**  
Theatre Network, Ross 453-7441

**SPRINGBOARDS**  
Workshop West, The 3rd Space, 11516-103  
St. 426-4397

**CASTLEDOWNS LIBRARY**  
15333 Castledowns Road, 496-0000

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**IGUANADON THEATRE COMPANY**  
Festival Place, 100 Festival Way, 449-6651

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**JOHN JANZEN NATURE CENTRE**  
Next to Fort Edmonton, Fox Drive &  
Whitemud 496-2930

**LA ROSE DANCE COMPANY**  
Arden Theatre, 5 St. Anne Street, St.  
159-7444

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## VARIETY

**156 STREET INN**  
15640 Stony Plain Road, 484-3331

**BEVERLY HEIGHTS COMMUNITY  
LEAGUE**  
4209-111 Avenue, 471-36

**CONVENTION CENTRE**  
1717 Jasper Avenue, 421-979

**ELK ISLAND NATIONAL PARK**  
55

**JOHN JANZEN NATURE CENTRE**  
Next to Fort Edmonton, Fox Drive &  
Whitemud 496-2930

**JOHN WALTER MUSEUM**  
Kinsmen Park, 10633-93 Avenue, 496-48

**NORTHLANDS AGRICOM**  
55

**NORTHLANDS COLISEUM**  
55

**U OF S ALUMNI ASSOCIATION**  
Edmonton Conservatory, 9626-96A Avenue,  
426-4397

**YUK YUK'S**  
Purkison Street, 101 426-4397

**LA ROSE DANCE COMPANY**  
Arden Theatre, 5 St. Anne Street, St.  
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Vision lessons - experienced, Master of Music in Violin, performance, teacher. Jennifer Bustin 438-6950

NA9223

## OFFICE EQUIPMENT

Eight line Norstar Meridian telephone system. Four phones. Asking \$1295.00 call Ron or Amy at 439-3752.

NA9999

## OFFICE SPACE

Downtown office space to share with one or two designers, writers, editors or consultants. Rent: reasonable. Space: large & funky 421-7160

SJ0223

## OPPORTUNITIES

Earn up to \$700/week from home. Limited positions. For free details rush SASE to: box 750 15, Ritchie RD, Edmonton, AB, T6E 6K1.

SJ0202

GET PAID for reading books. Up to \$100 per title! Books sent FREE. Send stamped envelope for FREE report. J. Turner, 29 Milburn Cres., Sherwood Park, AB. T8A 0T9.

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## PERSONALS

Krystal & Darius F/M duo. Exotic dance show. Body art in motion. Sensual, discreet, reasonable. 944-1394 v.b. 1429 or 975-0690

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## AMATEUR ADULT VIDEOS

My private collection. Straight & lesbian. Quality uncensored video of real couples, next door. For discreet details write: Theresa, 1275 Kensington Pkwy Suite 114, Brockville Ont. K6V 7E6.

SJ0209

Devon late 20's gay, attractive sensual playboy seeks generous companions. Great discreet company for out of towners, bi's and first timers or perhaps, you. 438-4387

SJ0223

## DAMIAN

21, Athletic, funloving, discreet, elegant, 24 hrs. Call 456-5455

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## PSYCHICS

(Come to Alberta, 124th St & 106 Ave.) Meet Mavis, psychic readings, 32 yrs experience. 1/2 hr including tape \$25. For appt. ph. Mavis 455-4546.

GS0309

A. Miesowicz (Bobby Worick) sees Maas for psychic readings. Tues/Thurs/Fri. 11am-5pm, 1/2 hr appt incl tape \$25. Phone 481-2944

GS0309

## Sunny Wheel

TAROT READINGS, \$15.00 1/2 hr MAMA'S BISTRO, 10507, 82 Ave. Thurs 11:30 to 8:00 PM, Wed-Fri. Reservation only 424-0532

SJ9999

CLAUDINE & ELIZABETH — PSYCHICS reads palms - Tarot - Aura's to tell your past - present - future. Spiritual guidance through your life and family. I can help you. Channelling. Available for parties. Claudine 466-7511, Elizabeth 468-3938.

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## SELF-HELP

HEAL THYSELF? Tomorrow's medicine today! Become financially independent. Full time, part time. No start-up costs. Products very beneficial to everyone. Doctor's report, audio, complete details: send \$10.00. Articles/SEE, Box 1899, Edmonton, Alberta, T5J 2P3.

SJ0406

## SERVICES

### WINTERIZE NOW MIKE'S GARAGE

TUNE-UP MOST CARS (A LIGHT TRUCKS) \$25 PLUS PARTS  
MINOR MECHANICAL & BODYWORK FROM \$15 / HOUR

CALL MICHAEL 10544 - 79 Ave. at 432-9518 EDMONTON

NA9999

Ernie Pook's Comeek - Lynda Barry, P.O. Box 5286 Evanston, ILL. 60204

NA9393

## TICKETS FOR SALE

Eagles & Vince Gill Concert packages available. Phone Down Hill Riders at 488-6303.

SJ0223

## VOLUNTEERS

Want something to do during this long and lonely winter?? Then hop on your sleigh and join the volunteer team at Theatre Network. Light that artistic flame and contribute to warming the hearts of hundreds of people who are entertained at Theatre Network. A variety of positions available. Ph 453-2440.

NA0223

Free Distributions: (Bobby Worick) sees Maas for psychic readings. Tues/Thurs/Fri. 11am-5pm, 1/2 hr appt incl tape \$25. Phone 481-2944

GS0309

The Azimuth Theatre Association is seeking Special Events Coordinator and Fund Raising Committee Members. If you are willing to volunteer with a dynamic social theatre company. Please send your resume to: Deborah Hurlford, B.Ed., Artistic & Executive Director, Azimuth Theatre, Suite 211, 18531-109 St, Edm., AB, T6G 1E8, or call Vanessa at 448-9165.

SJ0223

Help keep Alberta Ballet on its Toes!! Have fun, meet people and earn tickets/merchandise while volunteering for one of Canada's most exciting dance companies! Phone Diane at 448-6839.

SJ0223

KEEP ALBERTA CLEAN. When you and your friends are finished reading SEE, be sure to recycle it. After all, it's everyone's world!

SJ0223

## TRAVEL/VACATION



Travelling for Fun and Profit  
Call your personal travel consultant Lisa Lychak  
Office: (403) 433-3939 Fax: (403) 431-1071  
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NA0223PTE

## STUDIO FOR RENT

Every Ellis Society Artist's Studio offers 15 ft ceilings, lots of natural light from 6 ft wall-to-wall windows, exhibition area, wood-working room, freight elevator, 24-hr building access. Monthly rentals from \$70 - 12' x 15' studio, \$150. monthly - 18' x 25' studio. Water, heat, power, sunshine and a warm atmosphere included. Come take a look, Ellis Building, 10123-112 St. or phone JON at 424-4782.

SJ0223

## SHARED ACCOMMODATION

3 professionals want to share their home with Fourth. We have: a large character home close to Downtown, LRT and River Valley; a cat; shared responsibilities; and 13 major appliances (okay, we counted the VCR) You should be: male or female, stable professional type, open minded, and easy going. Call 497-7059.

GS0226

# ARSTARS

By Rob Wilkie

## FOR FEBRUARY 23-MARCH 2

### PISCES (Born Feb. 18-Mar. 22)

Image: "A sprite dances in the iridescent mist of a waterfall."

Theme: Levity. Bounty. Creative spirit.

Comment: When Hars goes right on the 24th, expect a surge of action. Instead of plighit begin to fight: get some satisfaction.

Target: Work.

### ARIES (Born Mar. 19-Apr. 21)

Image: "A volunteer church choir sings a hymn."

Theme: Shared values and feelings. Group dedication.

Comment: After three months of doubt or intense preparation, by the end of March you'll make reparation. A brilliant performance.

Target: Play.

### TAURUS (Born Apr. 19-May 22)

Image: "A deserter from the navy finds refuge in a small tavern."

Theme: Renunciation. Change of status. Opportunity.

Comment: By finding comfort in a stranger's home, perhaps you'll know when you find your own. Look outside and follow your gaze.

Target: Home.

### GEMINI (Born May 20-June 23)

Image: "In an empty house, a woman prepares for new adventures."

Theme: Freedom after loss. Recovery. Resilience. Courage.

Comment: Go carefully near the 24th when excitement spins your head. The right turn taken when fully awakened can lead to A or Zed.

Target: Phone.

### CANCER (Born June 20-July 24)

Image: "Natives dive for pearls in a tropical lagoon."

Theme: Exploring the depths. Inward quest. Hidden seeds.

Comment: Treasure found in recent dreams can soon be found in service, though just as then you need to break the surface.

Target: Dough.

### LEO (Born July 22-Aug. 24)

Image: "A prophet, with proof of his vision, descends a mountain."

Theme: Peak experience. Return. Mandate.

Comment: What you've done has seemed mysterious, especially when most delirious. But when you're down there'll see you're serious.

Target: Style.

### VIRGO (Born Aug. 22-Sept. 24)

Image: "On Market Day, farmers display a wide variety of produce."

Theme: Commerce. Community. Nourishment.

Comment: Off-times can be profitable in the soft, bubbling throng, but prepare for stares if your wares are wrong or gone for a song.

Target: Sleep.

### LIBRA (Born Sept. 21-Oct. 23)

Image: "A person's hidden motives are publicly unmasked."

Theme: Difficulty in keeping secrets. Publicity. Revelations.

Comment: Soon, time for talking, airing views previously saved. Apparent differences can be quickly waived. Underneath: common ground.

Target: Friends.

### SCORPIO (Born Oct. 22-Nov. 23)

Image: "Eyes alight, a child grabs a stick to draw pictures in the sand."

Theme: Seizing an opportunity. Self-expression. Engagement.

Comment: Making your mark is easy once you've found a marker. Not all can see a concept that words make even darker.

Target: Fame.

### SAGITTARIUS (Born Nov. 21-Dec. 23)

Image: "Seagulls, expecting food, fly around a ship at sea."

Theme: Dependence. Scavenging. Wheeling and dealing.

Comment: Every venture has its lot of leavings sought by vultures, but these are naught when you ought to be reaching other cultures.

Target: Scope.

### CAPRICORN (Born Dec. 21-Jan. 21)

Image: "In a huge tent, villagers enjoy a spectacular performance."

Theme: Mass appeal. Well-staged display. Public drama.

Comment: A mate surprises by showing wealth. How it's done exposes health. Simple trust or wary stealth reflect the state of bonding.

Target: Tickets.

### AQUARIUS (Born Jan. 19-Feb. 20)

Image: "A secret meeting of world leaders."

Theme: Executive powers. Social responsibility. Crucial choices. Comment: March to the arch.

For the equinox, there to find fox and foe. Unbound wounds will never catch smarts that are on the go.

Target: Alliances.

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# Ninth Annual ARIA Awards Nominees

**PEOPLE'S CHOICE:** Susan Aglukark, Jann Arden, Cindy Church, Earthtones, Ian Tyson  
**FEMALE ARTIST:** Susan Aglukark, Jann Arden, Cori Brewster, Cindy Church, Tracy Riley  
**MALE ARTIST:** George Fox, Brent MacAthey, Greg Paul, Tommy Rogers, Ian Tyson  
**GROUP ARTISTS:** Captain Nemo, Captain Tractor, Earthtones, Feeding Like Butterflies, Kidd Country  
**MOST PROMISING:** Calliope, Captain Tractor, Earthtones, Valinda Lea, Jessica Schoenberg  
**POP/LIGHT ROCK:** Jann Arden, Wayne Chalk, Earthtones, Shannon Gaye, Jessica Schoenberg  
**ROCK/HEAVY METAL:** Disciples of Power, Nowhere Blossoms, Stone Merchants, Tractor Boys, Wagbeard  
**ALTERNATIVE:** Feeding Like Butterflies, Greyhound Tragedy, Huevos Rancheros, Imagineers, Red Autumn Fall  
**COUNTRY:** Cindy Church, Dick Damron, George Fox, Tommy Rogers, Ian Tyson  
**BLUES/R&B/SOUL:** Earthtones, Little Voodoo, Lester Quitzau, Tracy Riley  
**ROOTS/TRADITIONAL/ETHNIC:** Susan Aglukark, Bill Bourne & Shannon Johnson, Emeralds, Jerusalem Ridge, Oscar Lopez  
**RAP/DANCE:** Naomi Carmack, Nicole Jones, Rebecca Sather  
**JAZZ:** Brian Buchanan, Vivianne Cardinal, Paul Lamoureux, P.J. Perry, Karl Roth  
**CLASSICAL:** Amata, Calgary Philharmonic Orchestra featuring



Cindy Church

Tracy Dahl, Edmonton Composers Concert Society, Marnie Giesbrecht & Joachim Segger, PPCLI Band  
**CHILDREN'S:** Lainey Hartt, Lee & Sandy Paley, Mara Woodthorpe  
**SONGWRITER/COMPOSER:** Sharon Anderson, "Give Me A Ring Sometime"; Jann Arden, "Could I Be Your Girl"; Cindy Church, "This October Day"; Dick Damron, "Touch the Sky"; Jessica Schoenberg, "Heartbeat"  
**SINGLE:** Jann Arden, "Could I Be Your Girl"; Earthtones, "Daydream"; George Fox, "Wear and Tear on My Heart"; Tommy Rogers, "Serious Fooling Around"; Ian Tyson, "Alcohol in the Bloodstream"  
**ALBUM:** Jann Arden, *Living Under June*; Cindy Church, *Love on the Range*; Earthtones, *To Be Continued*; George Fox, *Mustang Heart*; Ian Tyson, *Eighteen Inches of Rain*  
**ENGINEER:** Barry Allen, Rob Bartlett, Jamie Kidd, Chris McIntosh, Dave Mockford  
**PRODUCER:** Barry Allen, Ian Armstrong, Rob Bartlett, Jamie Kidd, Bruce Leitl

**STUDIO:** The Beach, Beta Sound, Homestead Recorders, Sundae Sound, Wolf Willow  
**RECORD COMPANY:** Bimini, Jazz Focus, Passion, Royalty, Stony Plain  
**PUBLISHING COMPANY:** Allen/James, Danny Makarus, Gelmon/Kates/Williamson, Helping Hand, Stony Plain  
**ALBUM DESIGN:** Captain Nemo, *Galvanism*; Feeding Like Butterflies, *John in His Earthsuit*; Shannon Gaye, *Humankind*; Nowhere Blossoms, *Charm*; Karl Roth, *Everyone Wants to be a Cat*  
**MUSIC SCORE:** Bruce Leitl, *Canadian Success Stories*, Darcy Phillips, *Road To Saddle River*, Jan Randall, *Midsummer Night's Ice Dream*  
**VIDEO:** Jann Arden, "Could I Be Your Girl"; Cowboy Junkies, "The Post"; Earthtones, "Serious"; Feeding Like Butterflies, "Mexicali Mindbender"; 54-40, "Blame Your Parents"  
**BOOKING AGENT:** Kirby, Chris Martin, Louise McKay, Mitchell Entertainment, Frank Pollard  
**MANAGER:** Graham Berkhold, Marlene D'Aoust, Kirby, Danny Makarus, Neil MacGonigill/Rudi LaValley  
**MUSICIAN:** Greg Gunholdt, Paul Lamoureux, Mike Lent, Darcy Phillips, Andrzej Rysza  
**COMPILATION:** CJSW, *Play*; Royalty, *Sampler #15: ARIA*; Powermix, *Starsearch #15*; Project Discovery, *The Rock Compilation*  
**AWARD OF EXCELLENCE:** To Be Announced  
**AWARD OF DISTINCTION:** To Be Announced



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I'm here to look for a long term steady.

I'm a down to earth, 50+, 5'2", 115 lbs lady who'd like to meet a gent who's also down to earth, easy going, considerate, compassionate with a sense of humour. We'd start off as friends first, maybe leading to a relationship. Call Box 2091.

I'm young looking, tall, slim, brunette with blue eyes, fun, outgoing, a non-smoker & light drinker. I like dining, dancing, walks, movies & more. I'm a lot of fun when you get to know me. I'm looking for someone tall, over 40. Box 1803.

I'm a 37 yr. old, divorced, 5'5", with green eyes & glasses & long reddish brown hair. I'm a social drinker & a smoker. I'm looking for that special man who can accept me for who I am & I can accept him for who he is, & who I can grow. I like giving & receiving flowers, northern lights, beautiful sunsets & lovely sunrises. Family & friends, communication & honesty are very important to me. I enjoy dining in or out, cooking, quiet times together, & country music. Call Box 5868.

Whether you're looking for someone to share your life or just something casual, start finding your someone right now. Over 1,900 ads on-line. 8,000 calls daily.

This is Diane. I'm 37 yrs. old, divorced, 5'5", with green eyes & glasses & long reddish brown hair. I'm a social drinker & a smoker. I'm looking for that special man who can accept me for who I am & I can accept him for who he is, & who I can grow. I like giving & receiving flowers, northern lights, beautiful sunsets & lovely sunrises. Family & friends, communication & honesty are very important to me. I enjoy dining in or out, cooking, quiet times together, & country music. Call Box 5868.

I'm a natural redhead who decided to become a strawberry blonde. I'm 5'8", 135 lbs, & 38 yrs. old, with hazel eyes, a peaches & cream complexion, & average looks. I'm strictly looking for conversation, as I'm attached & plan to stay that way. I just need something to fill the spaces when my mate is working out of town. If interested, call Box 8871.

This is Holly. I'm 5'8", blonde, green-eyed, slim 26 yr. old with an A to Z interest span, so it's best if you ask the questions. I'd go my best to answer them. I'm self-employed & work strange hours, but I'll definitely return all messages. I'm outgoing & friendly & generally accepting. Call Box 6158.

My name's Bessy. I'm 37 yrs. old, divorced, a phenomenal swimmer & I travel with my dog. I'm 5'2", blonde, with green eyes, & a good muscular build & classy looks. I like travel, dining out, & enjoy painting with watercolours. I'm always very busy. I enjoy doing golf, basketball, working out, walks, hikes, & the outdoors. I'm looking for a man who attracts & enjoys the outdoors & sports, is very active & outgoing, a good communicator & knows where he's going, with his own social & intimate life. Call Box 4915.

I'm a 37 yr. old guy, 5'11", 200 lbs., fit, with brown hair & blue eyes. I like participating in team sports, especially football, basketball, & I have no bad habits. But half of what I've just told you doesn't mean much. Do we communicate? Do we get along? Do we click? That's what I come down to. Call me! Box 5769.

My name's Art. I'm 37 yrs. old, 5'10", with a slim build, attractive, has long, wavy, dark hair, blue eyes, & I'm a very good dancer. I'm looking for a lady, someone who's fun, outgoing, & has a sense of humour. I like dining, & I'm an occasional smoker & drinker. Let me add a little open to your life, & maybe you can add a little in mine. Box 8887.

I'm a 34 yr. old, 5'9", 185 lbs., in good shape, I play hockey about 7 nights a week, I'm in the fire company, & I'm a farmer, with mixed cattle & grain farm. I've never been married & have no children. If interested, please box me back. Box 2867.

My name's Liane. I'm 25 yrs. old, 5'10", 120 lbs., with blonde hair & blue eyes, & consider myself to be quite good looking. I'm looking for someone to share a casual relationship. If you want to respond, I'm sure we have a lot to talk about. Box 5440.

This is Greg. I'm 39 yrs. old, 5'7", 185 lbs., with a tanned, muscular build. I have dark brown hair & brown eyes. I seek a lady 30 to 45 yrs. old, who's clean, smart, & somewhat sophisticated in makeup, after giving or receiving. If you're all of the above, & open mind towards romance, respond with a way to get inside of you, & we'll take it from there. Box 3881.

I'm a well-adjusted, outgoing, bilingual, self-employed, single white male. I'm 5'6" with dirty blonde hair & blue eyes. I'm well travelled, I enjoy life to the fullest, the arts, theatre, music & rebuilding antique automobiles & motorcycles. I also enjoy horticulture & wildlife photography. I seek a well-adjusted, educated, non-smoking female who takes pride in herself & all her accomplishments, for friendship, & if you're adventurous, call Box 3882.

I'm a 37 yr. old guy, 5'11", 200 lbs., fit, with brown hair & blue eyes. I like participating in team sports, especially football, basketball, & I have no bad habits. But half of what I've just told you doesn't mean much. Do we communicate? Do we get along? Do we click? That's what I come down to. Call me! Box 5769.

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My name's Ken. I'm a single white male, 44 yrs. old, 5'5", 145 lbs. looking well. I have short brown hair & blue eyes. I'm college educated, & have my own business in the Peace Country. I'm seeking a soul mate. This gal must be athletic, go to the gym, be a hard worker, goal oriented, vibrant, honest, fun-loving, nature-loving & an outdoorsy type of person. Hopefully someone who's willing to be able to meet these criteria. Box 1181.

My name's Dwayne. I'm 31 yrs. old, 5'10", 170 lbs. with dirty blonde hair & a mischievous smile. I'm in reasonably good shape & work out regularly. I'm university educated, professionally employed, & I'm a good looking, & have a good job. If you want to talk & find out more, call Box 4250.

I'm a 37 yr. old guy, 5'11", 200 lbs., fit, with brown hair & blue eyes. I like participating in team sports, especially football, basketball, & I have no bad habits. But half of what I've just told you doesn't mean much. Do we communicate? Do we get along? Do we click? That's what I come down to. Call me! Box 5769.

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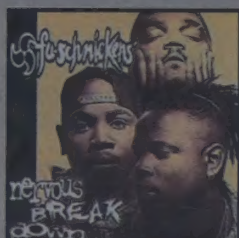
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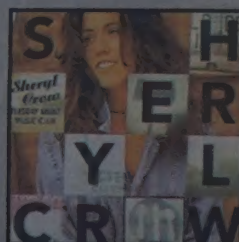


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